MUSICAL COURIER

Weekly Review of the World's Music

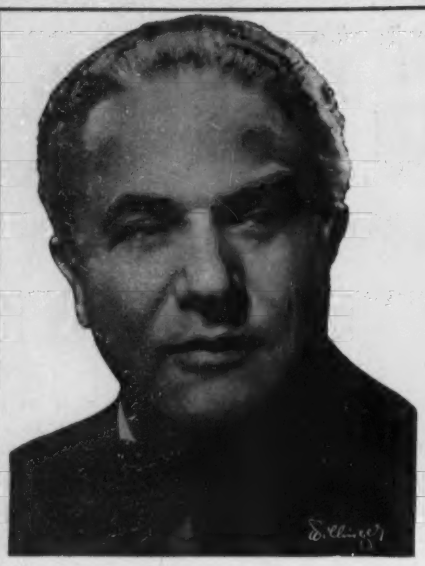
Subscription $3.00
Europe $4.50 Annually

NEW YORK, SATURDAY, MARCH 7, 1936

Price 20 Cents

RUDOLPH GANZ

Who Recently Appeared as Soloist with Minneapolis Symphony Orchestra Under Eugene Ormandy at Civic Opera House, Chicago, Is To Play With St. Louis Symphony Orchestra on March 27 and 28



EMANUEL LIST,
basso of the Metropolitan Opera, will give a recital in Town Hall, New York, on March 15. His program is made up of Lieder by Schubert, Brahms, and two groups by Hugo Wolf, including the Michelangelo Lieder. Fritz Kitzinger is his accompanist for the occasion.

A SCENE FROM RAVEL'S OPERA L'HEURE ESPAGNOLE
to be presented by the Juilliard School of Music, New York, at the Juilliard Auditorium on March 9. Left to right, Allan Stewart as Gonzalve. George Britton as the Muleteer and Ruby Mercer as Concepcion. (Photo by Vandamm Studio.)

GRACE MOORE
interrupted her motion picture work on the Pacific Coast to sing Mimi in La Boheme at the Metropolitan Opera on March 4 for the Milk Fund benefit. (Photo by Carlo Edwards.)

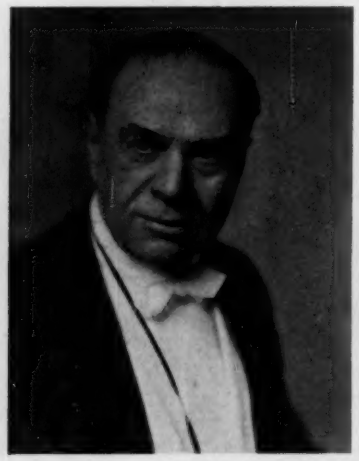
ROSA PONSELLE
is appearing as soloist on the Chesterfield program on March 4, 11, 18 and 25, and April 1, over WABC. (Photo by Laviosa.)

JOSEF HOFMANN
playing to an overflowing audience at his Carnegie Hall, New York, recital on February 8.

ROMAN TOTENBERG,
violinist, who made his American debut this year, is back in Europe, where he played in Paris on February 25. He next went to Sweden, playing in Stockholm with the Concert Verein Orchestra, his engagements for this month also including an appearance with the Warsaw Philharmonic Orchestra as soloist in the Beethoven concerto. He then tours Poland, playing in Wilna, Lemberg, Cracow and Lodz. April 2 finds him in Paris again. From there he goes to Barcelona to appear in the Festival of Modern Music. In May, Mr. Totenberg has been engaged to give several concerts in London. He returns to America early in November, and his New York recital is scheduled for November 17.

WEBSTER AITKEN and MARIE PRENTNER
in front of the latter's Villa Artis in Gmunden am Transee, upper Austria. Mr. Aitkin, young American pianist, has given two New York recitals this season. The picture was taken during Mr. Aitken's nine-year period of study in Europe. Two of these years were spent in Gmunden, under the direction of Mme. Prentner. Mr. Aitken also worked with Emil Sauer in Vienna for two seasons and four with Artur Schnabel in Berlin and Como. He has played in Vienna, Berlin, Rome and London, and at the Salzburg Festival in 1930.

JEANNETTE VAN DER VELPEN,
now touring America with the Thaviu Grand Opera Company, which opened its season in Bloomington, Ill., on March 5.



MILLO PICCO,
baritone of the Metropolitan Opera, now in his eighteenth season with that organization. Mr. Picco maintains a studio in New York, where he teaches and coaches in voice. He will continue his teaching activities in the metropolis throughout the summer months.

BARBARA BLATHERWICK,
soprano, is now under the Athenaeum Concert Management.

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

DE SALES SCHOOL OF SINGING
Regina A. De Sales 91 Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone Danton 67.93

ARTHUR ALEXANDER
VOICE
By Appointment Only
400 East 57th St., New York
Telephone PLaza 3-8452

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ALBERT VON DOENHOFF
PIANIST—COMPOSER—TEACHER
251 West 102d Street, New York
Phone: ACademy 2-0057

WESTON GALES
COACH-ACCOMPANIST
Bayreuth-Breslau
OPERA — ORATORIO — SONGS
GERMAN — ITALIAN — FRENCH — ENGLISH
25 Park Ave., New York CAledonia 5-1083

ROSE A. ZANG
PIANO—MEMORY TRAINING
THE SPEAKING VOICE
200 W. 57th St., N. Y. Tel. CIrcle 6-2694

BHUPESH GUHA
HINDU DANCER—TEACHER
Available for solo and group performances
200 West 57th St., New York CIrcle 7-7597

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

BROOKLYN SCHOOL OF MUSIC EDUCATION
Director—Carolyn M. Cramp, M.A., F.A.G.O.
854 Ocean Ave., Brooklyn, N. Y.
Tel. INgersoll 2-6132

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
803-4 Carnegie Hall (Entrance 56th St.), N. Y.
Appointment by Telephone—CIrcle 7-1472

STUART ROSS
COACH-ACCOMPANIST
Accompanist to Rosa Ponselle for Ten Years
260 West End Avenue, New York
Telephone: SUsquehanna 7-5720

EMMA A. DAMBMANN
Voice Specialist in Tone Production, Bel Canto Method.
London Terrace, 430 W. 24th St., N. Y. City
Tel. CHelsea 3-1442

VERA B. McINTYRE
TEACHER OF VOICE
Hotel Ansonia, Broadway and 73rd St., New York
Telephone SUsquehanna 7-3300

NADIA REISENBERG
PIANIST
21 East 87th St., New York
Telephone ATwater 9-7193

RONALD MURAT
COMPOSER—VIOLINIST
of Juilliard School Faculty
601 Cathedral Parkway, N. Y. Tel. CA. 8-8852
Summer Studio at Haddam, Conn.

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 8939

GUSTAVE L. BECKER
PIANIST, COMPOSER and TEACHER
Correlates the Essentials of Musicianship with Technic
Steinway Hall, 113 West 57th St., New York
Tel. COlumbus 5-9505

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

ITA KAY
CAREER COUNSELOR FOR MUSICIANS
200 West 57th St., New York City
Tel. Fordham 4-9539 or Circle 7-7597

CARTER HULL
PUBLICITY
Weekly mailing
Rates on application
107 Greenwich Ave., New York CHelsea 3-8892

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street
New York City
Telephone: RHinelander 4-8623

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th Street, New York
Telephone: ENdicott 2-9527

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

DEZSO D'ANTALFFY
COMPOSER AND ORGANIST
Radio City Music Hall
New York City

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

FRANCIS MOORE
PIANIST—TEACHER
169 East 78th Street, New York City
Telephone REgent 4-8226

PHILIP MITTELL
TEACHER OF MANY WELL KNOWN VIOLINISTS
EDITOR, MITTELL'S VIOLIN CLASSICS
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

EUGENIE B. ABBOTT
TEACHER OF SINGING
51 West 70th Street, New York
Tel. SUsquehanna 7-1641

MARY DEWSON
DICTION
English—French—German—Russian—Italian
61 East 86th St., New York City

RETTA McKENNA-WEBNER
VOICE PRODUCTION
RADIO—CONCERT COACH
Studio: 15 West 55th St., New York
Telephone COlumbus 5-6848

RAYMOND BAUMAN
PIANIST
Sherman Square Studios, 160 West 73rd St., New York TRafalgar 7-6700

ADOLF SCHMID
CONDUCTOR—ARRANGER
Hotel Park West, 35 West 64th Street
New York City

JOHN BRYANT ITELL
ARRANGEMENTS
ORCHESTRATIONS
1416 Steinway Hall, New York City
Telephone SHore Road 5-3588

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

CARL M. ROEDER
TEACHER OF PIANO
TECHNIQUE, LITERATURE AND INTERPRETATION
Member of Faculty of the Juilliard School of Music.
Director of Music in the Barrington School for Girls, also holding Summer Course there.
Studios: 607-608 Carnegie Hall New York.

MME. FLORENCE LEE HOLTZMAN
VOICE—OPERA—CONCERT COACHING
Private Theater—217 East 64th St., New York
Telephone REgent 4-3025

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 57th St., N. Y.
Phone: LExington 2-5274

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62nd Street, New York City
Member American Academy of Teachers of Singing

CLAUDE GONVIERRE
PIANIST-COACH
Dir. Piano Dept., Ash Institute of Music, Bk
Studio: 170 E. 78th St., N. Y. REgent 4-1131
Personal Rep.: Sally Spence, Hotel Fairfax, N. Y.

VITALY SAKOUTA
TEACHER OF LANGUAGES
FRENCH AND RUSSIAN
COACH OF OPERA DICTION
54 W. 68th St., N. Y. C. SUs. 7-8908

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
COACHING IN RECITAL—ORATORIO—OPERA
RADIO—REPERTOIRES
161 West 54th St., New York CIrcle 7-5521

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

Accredited Musical Courier Correspondents *

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 108, rue Garibaldi.

CANADA
Calgary: Frederick Fraser, 419–13th St., N. W.
Halifax: A. Earle Giffin, 32 Mott St.
Montreal: J. Henri Goyer, c/o Mr. Victor Pager, 413 Power Bldg.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Hubert De Blanck, Avenida Simon Bolivar 77-79.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Za Hanspaulkou 6, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Nikolai Lopatnikoff, Reimani 17.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexandersg. 46.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Heinrich Franke, Suarez str. 41, Charlottenburg-5-Berlin.
Cologne: Adolf Spies, 569 Neusserstr.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Liamann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13
Leipsic: Clarence Ehrhardt, Jr., Wilhelmstrasse 40, II.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 14, Langham Place, W. 1.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Alexander Jemnitz, V1, Bulyovszky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Neville Lees, 24, via Foscolo.
Milan: Mary Tibaldi Chiesa, Via Petrarca 18.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fiaber, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carleton Millan, Tabasco 242

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Lemberg (Lwów): Alfred Plohn, Ul Tad. Holowki II.
Warsaw: Karol Stromenger, Wilcza 5, m. 9.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.1.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Herman Glimstedt, Linnégaten 83.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Highland Ave.

ARIZONA
Phoenix: Montague A. Machell, 707 West Latham St.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Elizabeth Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: George Sklar, P. O. Box 201.

GEORGIA
Atlanta: Mabelle S. Wall, Henry Grady Hotel.

INDIANA
Indianapolis: Herschell C. Gregory, 610 N. Lebanon St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Alexander Williams, The Boston Herald.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Ruth C. Brotman, 2656 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 203 North Moffet.
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: Miss Elma Lawson Johnston, 8 Atterbury Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Gardner Read, Eastman School of Music.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 2719 Clifton Ave.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.
Reading: Mrs. Raymond W. Albright, 1524 Palm St.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 3616 Noble Avenue.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Milwaukee: Justin McCarthy, 1227 No. Cass St.

*See first editorial page for list of other representatives.

WHOLE NO. 2889
VOL. CXII—No. 10

Published weekly October to May inclusive, monthly June, July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscriptions $3.00—Europe $4.50—Canada $4.00

FIFTY-SEVENTH YEAR

GEORGE **COMPTON**
TEACHER OF SINGING
COACHING FOR RADIO
160 W. 73rd Street New York City
SUsquehanna 7-4136

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

NADINE WATERS
COLORED LYRIC SOPRANO
1412 Steinway Hall, New York City

ANGEL AGNES **DONCHIAN**
VOICE CULTURE
Hudson View Gardens, 165rd St. & Pinehurst Ave., Tel. WAds. 3-7800. Studio: 1013 Carnegie Hall, N. Y.

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2178

VLADIMIR **PADWA**
Pianist—Accompanist—Teacher
Accompanist for MISCHA ELMAN
Apt. 8A, 968 W. 72nd St., N. Y. C. Tel. Sch 7-8864

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg. Chicago, Ill.

ACTING TAUGHT **SINGERS**
Thorough Stage Training—Moderate Rates
Plays Directed and Produced by FAY BAKER
League of the Allied Arts Studios, 939 8th Ave., N. Y. C.

TITO **XIRELLI**
OPERA AND CONCERT BARITONE
1416 Steinway Hall New York City

FRED **BULDRINI** VIOLIN
Member of the AMATI TRIO
CONCERTS—RECITALS
3346-86th St., Jackson Heights, N. Y.
Phone HAvemeyer 9-2373

A. VERNE **WESTLAKE** "FORTNIGHTLY" MUSICALES—IMPROVISATION
Advanced Thought in Piano Technique in Its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 3-0082.

BERNHARD STEINBERG
TEACHER OF SINGING
Voice Development, Song Coaching, Radio, Stage. Booking Agency Connection. Auditions Free.
Phone Afternoons, Circle 7-5420. 206 W. 57 St., N.Y.

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-2941
Add. 144 E. 180th St., N. Y. Tel.: MOtt Haven 9-0383

THE **WHITNEY** ENSEMBLE
Mgt. NBC Artists Service

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

ELEANOR HALL
STEELE—CLOVIS
SOPRANO *TENOR*
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

HAZEL **GRIGGS**
PIANISTE-TEACHER
168 E. 63rd St., N. Y. REgent 4-7859

WALTER SPRY
PIANIST and TEACHER
Converse College School of Music, Spartanburg, S. C.

SCHUBERT TRIO
Concerts—Recitals—Instruction
Violin, Bertha Shultz; Cello, Constance Veitch; Piano, Olga Sapio.
107 Riverside Drive, N. Y. C. ENdicott 2-8066

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

GIACOMO **BOURG**
BARITONE and TEACHER
Leading Baritone Imperial Opera, Vienna
Teacher of Amy Ellerman
160 West 73rd St., N. Y. C. Tel. TRaf. 7-6700

ALMA **WITEK** VIOLINIST
Concerts & Recitals
INSTRUCTION
Faculty member, Academy of Allied Arts.
Tel. SChuyler 4-1216 349 W. 86th St., N. Y.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 460 East 52nd St., N. Y. PLaza 3-8717

JEAN BUCHTA, Mus.B.
Teacher of
PIANO AND PRACTICAL HARMONY
Special Courses for Laymen
206 W. 85th St., N. Y. Circle 7-1618 or Circle 7-2069

GEORGE ANSON
PIANO
School of Music
Illinois Wesleyan University, Bloomington, Ill

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City Circle 7-0951

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 63rd Street, New York City
Telephone: Wickersham 2-5637

MINNETTA RIGGS GREENWELL
Accompanist-Coach—Assisting Artist for late Evan Williams and other famous artists.
1400 Lake Shore Drive, Chicago. Tel. Whitehall 4180

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

JOAN PEEBLES
CONTRALTO
Opera — Oratorio — Concert
1416 Steinway Hall New York City

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-6364

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

LUCILE **DRESSKELL** MILES
VOICE — VIOLIN — VIOLA D'AMORE
"A Different Program"
511 W. 113th St., N. Y. C. MOnu. 2-9014

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

Ann Freschmann
DANCER
G. H. Dalrymple, Personal Representative
106 West 57th Street New York City

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
904 Park Ave., N. Y. BUtterfield 8-8411

ALBERTO V.
SCIARRETTI
Pianist—CONDUCTOR—Voice
148 West 57th St., New York. Circle 7-5392

LUISA **MONTEZ** CONTRALTO
Interpreter Authentic Spanish-American Folk Songs of Early California. Costume Recitals
200 West 57th St., New York City

Mme. Melanie GUTTMAN-RICE
VOCAL INSTRUCTOR—Special courses for practical use in the theory and psychology given to teachers of singing.
Endorsed by Artur Bodanzky
370 Central Park West, N. Y. C. Riverside 9-3259

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL

ALFRED **BOYCE**
TEACHER OF SINGING
136 W. 89th St., N. Y. C. CIrcle 7-7200

MADELENA **PALTENGI**
LYRIC SOPRANO
Songs of Latin America, France and Russia, in native costume
160 W. 73rd St., N. Y. Tel. TRaf. 7-6700

LUDWIG JUHT
CONTRABASS SOLOIST and TEACHER
Member Boston Symphony Orchestra
Concert Mgt. Bertha Wells, 527 Newbury St., Boston

ETHEL and OTTO
LUENING
1416 Steinway Hall, New York

ESTA **HAMILTON MORRIS**
President New York Federation of Music Clubs
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6035

MAURICE MATTESON
Director CAROLINA FOLK SINGERS
University of South Carolina, Columbia, S. C.

TOLLEFSEN TRIO
Piano—Violin—Cello
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. STerling 3-3730

Liszt Academy of Musical Art
Boarding & Day School—Constance H. Beaner, Dir.
Ida Haggerty-Snell — Scientific Voice Placement.
WAWA, Pa. Branch: 25 E. 39th St., N. Y. C.

MARCELLA GEON
PIANIST—TEACHER OF PIANO AND VOICE — OPERALOGUES
Studio: 160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

MME. CLAY-KÜZDÖ
VOICE SPECIALIST
Free Auditions—Scholarships
21 West 95th St., New York Riverside 9-0141

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
Circle 7-5329

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

CONSTANCE **BEATUS**
SOPRANO
1412 Steinway Hall, New York City

VERA WEIKEL
SOPRANO
Representative: Joseph Rohrer
10 West 55th St., N. Y. C. COlumbus 5-5146

ELINOR REMICK **WARREN**
COMPOSER—PIANIST
410 S. Arden Blvd. Los Angeles, Calif.

SIBYL SAMMIS Mac DERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: 1412 Steinway Hall, New York City

PIERRE LUBOSHUTZ
PIANIST
Studios: 120 W. 70th St., New York City
Telephone ENdicott 2-7652

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Trinity Principle Pedagogy MUSICIANSHIP
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in three months course.
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C.

DALCROZE SCHOOL OF MUSIC
PAUL BOEPPLE, Director
ALL BRANCHES OF MUSIC
9 East 59th Street New York

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music.
Catalog sent on request.
120 Claremont Avenue New York City

ZOELLNER SCHOOL OF MUSIC
Founded by ZOELLNER STRING QUARTET
Amandus Zoellner, Dir.
2104 S. Western Ave.,
Los Angeles, Calif.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

INSTITUTE of MUSIC & FINE ARTS
Courses in Piano, Voice, Violin, etc.
MASTER CLASSES
SUMMER 1936
919 Atlantic Ave.
Long Beach, Calif.

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W., Apt. 33, New York
Telephone RIverside 9-9332
EDNA M. WERDEHOFF, Mgr.

JOHN PANE-GASSER
LEADING DRAMATIC TENOR
CHICAGO GRAND OPERA
Address:
825 Orchestra Bldg., Chicago

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

The Cleveland Institute of Music
Bachelor of Music, Master of Music Degrees, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

Vol. CXII, No. 10
Whole No. 2889

MUSICAL COURIER

Weekly Musical Newspaper Established 1888

Copyright, 1936, by The Musical Courier Co., Inc.

New York, Saturday,
March 7, 1936

Furtwängler, New Philharmonic Head, Center of Controversy

Following Appointment as Musical Director of New York Orchestra to Succeed Toscanini, He Is Restored to Directorship of Berlin State Opera—Protest Against His Simultaneous Occupancy of Nazi Post Is Launched Here

Wilhelm Furtwängler, eminent German conductor, whose appointment last week as musical director of the New York Philharmonic Orchestra for 1936-7, to succeed Toscanini, was followed almost immediately by his reinstatement as director of the Prussian State Opera, was the center of a lively controversy. The announcement of his restoration to the Berlin post, made on February 29 in a cable from the German capital, was followed by protests made by some Philharmonic subscribers, on the ground that the leader of one of America's foremost orchestras should not occupy at the same time an official post under the Nazi regime.

I. A. Hirschmann, vice-president of Saks Fifth Avenue department store, and a former radio annotator for the Philharmonic Orchestra's Sunday broadcasts, issued a statement in which he said in part: "Here we have a situation whereby the director of our orchestra, which lives on the subscriptions of thousands of Americans, occupies the joint position of an official of the Nazi Government, while directing the destinies of our leading orchestral organization." Mr. Hirschmann characterized the situation as "unthinkable," and also described the appointment of Furtwängler to the Philharmonic under such conditions as "a slap in the face to all thinking Americans." He predicted that if the conductor retained his German post, some of the subscribers would boycott his concerts. Arthur Judson, manager of the Philharmonic Orchestra, declined to comment on the situation.

CALLED "VICTORY FOR UNFETTERED ART"

At the same time, an Associated Press dispatch from Berlin on March 1 stated that the "appointment of Furtwängler as conductor of the New York Philharmonic Symphony Society, in addition to the Prussian State Opera, was viewed in German musical circles today as a victory for the principle of unfettered art.

"Furtwängler was compelled to resign as leader of the Berlin Philharmonic Orchestra and conductor of the Berlin State Opera on December 4, 1934, because he challenged the Nazi regime's unfavorable attitude toward the composer Paul Hindemith.

"So great was popular indignation, however, that he had to be at least partially reinstated. His first appearance with the Berlin Philharmonic Orchestra on April 25, 1935, resulted in the biggest demonstration given any musician under the Nazi regime. Even then, authorities could not persuade themselves to permit him to conduct more than five of the ten annual subscription concerts.

"The State Opera under Clemens Krauss, Furtwängler's successor, did not prove as good a drawing card as under Furtwängler. It became evident that his full reinstatement was necessary. This came yesterday."

This dispatch also stated that it was believed that Furtwängler "would easily obtain leave from his post with the Prussian State Opera to accept his American engagement. Nazi authorities realize that Furtwängler's opportunity to display his art abroad provides an excellent means of spreading German cultural propaganda."

ENGAGED FOR FIRST HALF OF SEASON

The Philharmonic-Symphony Society of New York on February 29 announced that Wilhelm Furtwängler will be its General Musical Director for the season 1936-37. The German conductor thus returns to the orchestra after an absence of nine years, assuming the post which Arturo Toscanini has held since 1926 and which the latter resigns after the concert of April 26. Furtwängler will conduct the first twelve weeks, or half of the next season, from November 5 through January 24 inclusive. Plans for the second half of the year are to be announced shortly.

Stockholm Hears Novelties and Damnation of Faust

Kurt Atterberg's Piano Concerto—New Lopatnikoff Work—Royal Opera Restores Berlioz—Many Recitalists

By HERMAN GLIMSTEDT

STOCKHOLM.—Vaclav Talich was heartily greeted when he appeared on the platform of the Stockholm Concert House (after more than a year's absence) as director of the Concert Association. He interpreted Beethoven's ninth symphony in consummate fashion. This is performed here only twice a year, both performances at New Year. Unfortunately Talich was taken ill during the second of these concerts and the baton had to be assumed by Nils Grevellius, Court Music Director, who saved the day. Talich directed one of his promised novelties before his illness—a saxophone concerto by Lars-Erik Larsson, first performance for this place. Music of the modern school, combining humor and warm feeling, the work was played with musicality and virtuosity by Sigurd Rascher.

ATTERBERG'S LATEST

The world premiere of Kurt Atterberg's piano concerto, of which only the first movement had previously been performed, has been brought out. It has the merits of strong national color, but at times the role assigned the piano is too modest *vis-à-vis* the dominating part of the orchestra. The few brilliant piano passages which the work contains were well brought out by Olaf Wibergh, Swedish pianist.

OTHER PREMIERES

The Concert Association also gave three other first hearings. Carl Nielsen's sixth symphony, was splendidly read by Tor Mann, of Goteborg. The clever jocularity in the *allegretto* movement, called *humoresque*, surprised the audience, coming from a man as serious as Nielsen.

Zoltan Kodaly's Tänze aus Galanta is probably the best Hungarian Rhapsody since Liszt, and it was played in masterly manner by Adolf Wiklund, Court Music Director.

Nikolai Lopatnikoff's second piano concerto was also heard. Its purposely distorted dynamic energy was enthusiastically presented by pianist Stina Sundall, as also its polytonal-atonal *cantabile* sections. One felt that the hearty applause which greeted the delivery was more for the interpretation than for the work itself, which requires more than a first hearing to be understood and appreciated.

NEW RECITALISTS

New acquaintances for us were Frederic Lamond, whose Beethoven playing with the Concert Association Orchestra and later in recital in the Music Academy, was thankfully received; and Alexander Kipnis, loudly applauded because of his resonant bass-baritone and his wonderfully shaded delivery. New also was Ginette Neveu, young prize winner of the Warsaw Contest, who manipulated her violin with technical skill, at the same time leaving much to be desired on the artistic side.

CHAMBER MUSIC

A happy reunion with the Lener Quartet delighted Stockholm lovers of chamber music with that group's polished and gripping interpretation of all the Beethoven quartets; while Kerstin Thorborg, formerly a member of the Stockholm Royal Opera, showed in her Mahler songs (*Lieder eines fahrenden Gesellen*) that her voice had lost none of its noble beauty.

(*Continued on page 36*)

Athens Renders Honors To Art of Saint-Saëns

Verdi Requiem and Beethoven Festival Given—Huberman, Thill, Perras and Dosia Heard—Greek Folk Music Arouses Interest

By FRANK CHOISY

ATHENS.—Some months ago when the world was celebrating the hundredth birthday anniversary of Saint-Saëns, The Musical Courier (publishing Irving Schwerké's unique article on that composer) reproduced a photograph of the French master taken in the ancient Herod Theatre under the Athenian Acropolis. The photograph and the article brought to mind the great composer's sojourn in the city of Pericles and the triumphs which he won here in 1920—a year before his death—as pianist and composer.

There were three principal reasons why Athens wished to honor the memory of her former guest. First, because of the important works which found their inspiration in the Attic skies; then for the qualities of Saint-Saëns' first master, Camille Stamaty, Greek by birth; and finally, for Saint-Saëns' gracious personal cordiality to Athenians.

In line with these ideas, two concert performances of Samson et Dalila, followed by a symphony concert of music by Saint-Saëns, were given. Patronized by the French Ambassador, H. E. M. Adr. Thierry, and honored by the presence of H. M. King George II, all Athens responded to this concert directed by our talented conductor Mitropoulos. Yvonne Lefebure, Belgian pianist, gave a brilliant reading of the master's concerto in G.

HUBERMAN SCORES

Under the auspices of the Conservatoire Symphony Concerts, Huberman won success in the Tschaikowsky, Delius, and Beethoven violin concertos, and later in recital, arousing enthusiasm for his superb interpretation of the Bach Chaconne. Georges Thill, French tenor, also drew immense crowds, though one would have preferred to hear him in opera rather than in concert. These concerts were directed by Mitropoulos in part, and for the rest by M. F. Economides, director of the Conservatoire, who assisted by a splendid Italian vocal quartet, gave Verdi's Requiem. Aurora Boades, contralto, stood out among the soloists.

Mitropoulos now being in America, a series of concerts was conducted by Karl Schuricht, German conductor, Brahms, Schumann, Wagner, and Beethoven providing his programs.

A LAND OF VOICES

Beautiful voices are abundant in Greece, particularly sopranos. Marguerite Perras, acclaimed at Berlin, Vienna, Paris and Salzburg, enchanted her compatriots with her Lieder singing, as well as in Italian num-

(*Continued on page 36*)

Antonio Scotti Dies in Naples

Eminent Baritone, for Thirty-four Years a Leading Member of the Metropolitan Opera, Passes in Relative Obscurity and Poverty —A Master of Character Portrayal—Musical World Pays Tribute

NAPLES.—Antonio Scotti, for thirty-four years one of the leading singers at the Metropolitan Opera in New York, died here on February 26. His death was caused by arteriosclerosis. Scotti, who was seventy years old, had retired from the stage three years ago, and had been since that time in reduced circumstances. According to friends, the baritone had been living for some time on funds supplied by the Music Lovers Foundation of New York. He had no family and lived virtually alone. Thus his death did not become known for two days. Only one paid obituary notice appeared in a Naples newspaper, which said that Scotti "in his glorious lyrical career held high the prestige of Italian art on the stages of the world." There were only four persons at his funeral. He was buried in a small mausoleum which he had built several years ago.

AMERICAN "FAREWELL" RECALLED

Antonio Scotti made his farewell appearance at the Metropolitan Opera on January 20, 1933, as Chim Fen in L'Oracolo, one of his most celebrated roles. The occasion was marked by fervent testimonials from a thronged house. Many also remember the testimonial dinner which was given in 1924 to mark his twenty-fifth year as a singer at the Metropolitan, when leading personalities in the musical and social worlds paid honors to him. A glamorous figure and one of the greatest dramatic artists of the time, his end in relative obscurity and poverty (his fortune was swallowed up in the financial depression) was a most ironic circumstance. He resolutely concealed his misfortunes from his friends.

His memory will live because of the many vivid associations that his name evokes among American music-lovers. A picturesque figure, ever an example of dapperness, perennial youth and *bonhomie*, Scotti had even figured for a brief period as an impresario, when he took his Scotti Opera Company for tours of the country during one or two seasons.

(*Continued on page 8*)

Chicago City Opera to Give Gruenberg-Erskine Work

Following a conference with Jason F. Whitney, president of the Chicago City Opera Company, Paul Longone, general manager, announces that arrangements have been made with the Metropolitan Opera which would make it possible for a number of their principal singers to participate in the coming opera season in Chicago. The announcement came after a meeting between Mr. Whitney and Edward Ziegler, assistant general manager of the Metropolitan. The Chicago City Opera is to have the privilege of engaging opera artists appearing on the Metropolitan roatrum. Mr. Longone is at present negotiating with a number of them.

Three operas will be given in English next season. These are Jack and the Bean Stalk, with a libretto by John Erskine and scored to the music by Louis Gruenberg; The Bartered Bride and Schwanda. Also included in the season will be Die Walküre, Der Rosenkavalier and possibly Louise.

German Musicians Placed Under State Control

BERLIN.—German musicians wishing to fulfil engagements in foreign countries will in future be allowed to do so only if they have been granted permission by the Musical Chamber of the German State.

More London Memorial Music Solemnizes Monarch's Death

Correspondent Suggests Musical "Morgue"—Lady Macbeth of Mtsensk Reaches England by Radio—Walton's New Ballet Scores Hit

LONDON.—With things still disarranged by the death of King George, there is little indeed to report. Recitals by Kreisler and John McCormack have been cancelled, the artists to return later in the season.

By way of consolation we have had a couple of memorial concerts, at the first of which was produced an entirely uninspired melody in C by Sir Walford Davies. Much publicity was given to this *pièce d'occasion* by the Master of The King's Musick—how it had to be written in an hour, or two, or what have you.

Nobody so far has thought that it might befit "official" composers to have these occasional pieces ready. No newspaper pretends to have written its feature articles on the late King only when news of his death broke. Composers should have these things in type too.

The second memorial concert was about as interesting as semi-official musical occasions can be. Among those taking part were thirty conductors and four trumpeters from the Royal Military School of Music. Or maybe it was the other way round. The proceeds, as usual, were for that ubiquitous charity, the Musicians' Benevolent Fund, an organization that exists for the benefit not of musicians but of out-of-work and/or aged ballad singers, which are two entirely different matters.

The unemployed instrumentalist in this country goes uncared for unless he can prove that he once sang Tosti's Goodbye on a concert platform. Few instrumentalists would be willing to admit that much, so the unfortunates rely mostly upon the charity of their friends or upon small benefit funds organized by orchestras with whom they have worked, such orchestras, that is, which happen to have a benefit fund at all.

This is purely local scandal. There is no earthly reason why ballad singers should not benefit from a charity; but too many visiting international artists appear in aid of the Musicians' Benevolent Fund without realizing that they are not helping orchestral musicians of whom there are thousands out of work in this country.

SHOSTAKOVITCH OUSTS MAHLER

Such excitement as the past week has brought us in music has come mainly from radio programs. Oskar Fried conducted a studio performance of Mahler's Das Lied von der Erde, a work I do not remember having heard in England in some years. I must admit, however, that having heard it at least twice a season during my student days, I succumbed that evening to the rival attractions of Shostakovitch's Lady Macbeth, which was broadcast at the same time from the Zurich opera. This stirring Russian work has yet to be heard in this country. It is down for studio performance by the B.B.C. later in the season. The Zurich broadcast finished in time to enable me to hear the last two movements of the Mahler: it sounded a fine, sensitive performance. Fried can do unforgivable things with other music, but he plays his Mahler with the enthusiasm and respect of a true disciple.

Darius Milhaud was over here this week, to conduct another studio performance, in this case a Suite of Jewish Folk Songs of his own arrangements for baritone and orchestra. I do not know whether these have been heard in America. I found them moving and beautiful, of more importance as music than their composer's reputation would lead most listeners to expect.

A B.B.C. RENEGE

One of the major disappointments of the season, as you many have heard, has been the cancellation of the concert performance of Milhaud's Christopher Columbus. The B.B.C.'s official explanation was that its chorus had been too occupied with the broadcasts following the death of King George and rehearsals had been found inadequate. I can hardly believe however that the extra work entailed in that unusual week's broadcasting was sufficient to put back Christopher Columbus a whole season. Even now it is only "hoped" that the work will be performed during 1936-7.

There is more to it than just that. If, as the B.B.C. did, you offer a Covent Garden and Glyndebourne soprano only sixty dollars for performance and all rehearsals of a work like Milhaud's opera, there is bound to be trouble of some kind. A fee as absurd as that barely covers a singer's expenses for a pianist to accompany her in her study of the part before she ever reaches a rehearsal.

In the same program as the Milhaud Folk Songs, Adrian Boult conducted Schönberg's early symphonic poem, Pelleas and Melisande, originally due to be played at the B.B.C. Symphony Concert cancelled on January 22. This is a work that sounds to the indiscriminate listener as though the composer were telling us how much he likes Wagner. My personal reaction is a greater understanding of Schönzerg's two magnificent one-act operas. In Pelleas indeed one is constantly expecting the entry of an operatic voice to add to the climaxes. At least one scribe regrets that Schönberg has not devoted more time to the stage.

NEW WALTON BALLET

For the rest, the week has seen what one might call the first performance of a new Walton work. It is a small ballet to be heard in C. B. Cochran's revue, Follow the Sun. A trifle indeed but characteristically professional with a grand 1910 waltz tune and piquant scoring that leaves no doubt as to who wrote Façade.

This ballet music is delightful if only on account of its impudence. The modulations are shocking—in a pleasing way. How quickly the sophisticated ear has become attuned to the untonal, not necessarily atonal, ways of modern composers, that an unacademic key-change can be a thrill.

Walton is rightly not composing anything over-serious at the moment. Most of his waking hours are spent correcting proofs of the score and parts of his symphony. Such time as is left him he devotes to earning his living—writing music for Elisabeth Bergner's film of As You Like It and for Sir James Barrie's new play in which Bergner will also appear. Walton enjoys himself—and I do not doubt, gets well paid for it. At least he must be one of the few composers who is commissioned to write music because he has written a symphony, instead of being commissioned so that he can live to write a symphony in his spare time.

PATRICK HUGHES.

Pianists Dominate in New Haven

Keyboard Personalities Heard during Past Month Include Artur Schnabel, Bruce Simonds, Ethel Bartlett and Rae Robertson

NEW HAVEN, CONN.—The past month brought a variety of piano recitals to New Haven. The contrast in programs presented is all the more remarkable when we consider that it was due as much to coincidence as design. Artur Schnabel, as is to be expected, gave an all-Beethoven sonata recital; Bruce Simonds, who a few years previously had also played all the Beethoven sonatas in a series of recitals in New Haven, devoted this month's concert to the sonata of the twentieth century. The eminent pair, Bartlett and Robertson, gave an evening of two-piano music.

So much has been said by others about Artur Schnabel that your correspondent thinks it would be refreshing to hear what Artur Schnabel has to say. The following are some excerpts from an interview granted by Mr. Schnabel to the writer in Vienna a couple of winters ago: "If I had my way, I would rub out all the names of composers, then let the people hear the music for its own sake. Because Beethoven the man struggled more than Mozart, whom historians will always regard as the inevitable child, does that make Beethoven's music the greater, the grander? . . . Why do I confine myself to the classicists? Because I love them. Every interpreter should have his own medium, and his choice should be induced by a complete love and understanding of the music he is interpreting. . . . Why do I never give encores? Because I regard applause as an acknowledgment of what has gone before, and not as a plea for more. Furthermore, I have no desire to leave my audience with a musical sweetmeat over which to ruminate on the way home. . . . I like to play most where my audience is serious, sober, susceptible, modest and gay."

JOSEPH SCHUSTER,

new first cellist of the New York Philharmonic Orchestra, replaces Alfred Wallenstein, who retires from the post at the end of this season. Mr. Schuster, a Russian and former first cellist of the Berlin Philharmonic Orchestra, came to America in the autumn of 1934. Except for a short trip abroad to fulfill concert engagements in Switzerland, Holland and Paris, he has been here ever since. He has been heard in this country recently as soloist with the National Orchestral Association in Carnegie Hall, New York, and in other engagements. He has given many recitals in Europe and appeared as soloist under Klemperer, Bruno Walter, Erich Kleiber, Pierre Monteaux and Furtwängler.

BARTLETT AND ROBERTSON APPEAR

Ethel Bartlett and Rae Robertson gave a program of music for two pianos, some of it written originally for two instruments and some so arranged. Their perfect timing, exquisite shading and intelligent pedalling won them an ovation.

BRUCE SIMONDS IN SONATAS

Bruce Simonds' concerts attract attention as much for his excellent playing as his interesting programs. In this, his second of two sonata recitals, he played works of twentieth century composers. D'Indy, his former teacher, was represented on the program by his sonata in E. Quincy Porter, a former New Havener, who studied at the Yale School of Music and later also studied with d'Indy, had his sonata played. Two other moderns represented on the program were Ravel and Bax.

ORCHESTRAL CONCERTS

The New Haven Symphony Orchestra offered two concerts within one week: a children's concert devoted to program music and conducted by Harry Berman; also another of the regular series with Dean David Stanley Smith conducting and Jacques Gordon assisting as violin soloist. Conductor Berman is a favorite with his audience which has as many adults as children. His explanations are brief, a solo instrument plays the particular theme, then the full composition is heard.

Conductor Smith's aim is not so pedagogic as aesthetic. In the playing of Beethoven's "dance" symphony, the rhythm was not always perfect and the first movement was interpreted too slowly. The orchestra was much better in the Rondo Appassionato written by Dean Smith and dedicated to as well as performed by Jacques Gordon.

E. K.

Pons Sails for Monte Carlo Opera Debut

Lily Pons left on the SS. Conte di Savoia on February 29 for the Riviera. On March 12 she is to make her debut at Monte Carlo. When she returns to the United States in April she will bring most of her furniture and paintings and is to take an apartment in New York. She said she "perhaps" might apply for American citizenship. In Monte Carlo she is to sing five performances; two of Lucia, two of The Barber of Seville and one of Rigoletto.

Reiner Restores Honegger Work

Le Roi David Presented by Philadelphia Orchestra and Soloists—Marian Anderson Wins Plaudits—Isabel Ibach in Graduation Recital

PHILADELPHIA.—Fritz Reiner appeared for the second time this season as guest conductor of the Philadelphia Orchestra, for the concerts of February 21, 22 and 25. The program for these concerts was unique, in that it held only two numbers. The first was the mighty Bach toccata and fugue in C, orchestrated by Leo Weiner. To this Mr. Reiner gave a superb reading, which was greatly appreciated by the audience. The second part of the program was devoted to the symphonic psalm, Le Roi David by Honegger. It is in three parts after a drama by Rene Morax. It requires a narrator, three soloists, chorus, organist, and orchestra. The words of the soloists and choruses were written by Morax, while the words of the narrator, with only slight modification, are taken from the Bible.

John Barclay was the narrator, whose enunciation was excellent throughout, and his presentation of the passages very dramatic. Agnes Davis, soprano; Rise Stevens, contralto; and Joseph Bentonelli, tenor, were the soloists, who sang their difficult parts with ease, assurance and great fidelity to pitch. The Mendelssohn Club (Sherwood Johnson director) sang the choral parts beautifully, and Mr. Reiner did a marvelous piece of conducting. The orchestra played with that finesse of which it is capable and Mr. Campbell at the organ contributed much to the effectiveness.

MARIAN ANDERSON

On February 27 the large audience gathered in the Academy of Music heard Marian Anderson, contralto, in her last Philadelphia recital before her extended European tour. Opening with a Te Deum by Handel, she went on to two Bach numbers, one sung in English. The second group was made up of lieder by Brahms and Strauss. An encore number was Schubert's Ave Maria. The aria O Mio Fernando from Donizetti's La Favorita closed the first half of the evening. Following the intermission, she sang two Sibelius songs, Sadero's Amuri, Amuri and the same composer's Tarantella. In response to applause, the added number to this assortment was a European folksong transcribed by Kosti Vehanen, the singer's accompanist. Negro spirituals comprised her final list, with Dvorak's Songs My Mother Taught Me as an encore.

Each appearance of Miss Anderson confirms afresh her deserved eminence among fine concert artists. Although hampered by a cold on this occasion, she sang beautifully, if not with the full potency of her vocal gift. Her interpretations were models of taste and discernment. The contralto received cordial applause, which swelled to an ovation after the Sadero Tarantella.

ISABEL IBACH IN GRADUATION RECITAL

Isabel Ibach, harpist, and student of Carlos Salzedo, gave her graduation recital at the Curtis Institute of Music, in Casimir Hall on February 27, before an enthusiastic audience.

The program was pleasing and well arranged, opening with Mr. Salzedo's Ballade, followed by a fine arrangement of Palmgren's May Night (transcribed by Florence Wightman). Mr. Salzedo's transcription of Brahms' Lullaby received its first performance at this time and was charmingly done. Marie Miller's transcriptions of Mendelssohn's Spring Song and Chanson de Guillot-Martin (harmonized by A. Perilhou) were two of the most popular numbers of the evening and beautifully played. A group of five pieces by Mr. Salzedo, Lamentation, Quietude, Iridescence, Introspection and Whirlwind were also finely done, exhibiting the wide scope of the modern harp. Debussy's Danse Sacree and Danse Profane for harp with accompaniment of string orchestra, Mr. Salzedo conducting, closed the program brilliantly. The string orchestra was composed of fourteen students of the institute, who gave a demonstration of splendid ensemble playing, while Miss Ibach did brilliant work in the solo part. The applause was so insistent, that the Danses were repeated.

Miss Ibach has a tone of great resonance, good interpretive ability and ample technic, as demonstrated in her various numbers. In addition she has an appealing personality which wins her audience at once. M.M.C.

Joint Appearances of Ballet Russe and Cincinnati Orchestra Lure Multitude

Dance Festival Attains Gratifying Success under Baton of Eugene Goossens—E. Robert Schmitz Appears with Orchestra—Chamber Music and Recital Programs Welcomed

CINCINNATI, O.—Not in twenty-five years has Cincinnati experienced three capacity houses in Music Hall in two days for one entertainment, and that under auspices of the Cincinnati Symphony Orchestra. Yet this was the record-breaking fact about the orchestra's three joint performances with Col. W. de Basil's Ballet Russe on February 21 and 22.

Over 10,200 persons attended the three performances, even taxing the standing room capacity, and a high record set of some 1,500 out-of-town patrons who saw the show and countless others who did not because they came without having made reservations.

As far as can be checked by the telegrams, special delivery letters and long distance telephone calls the out-of-town audience came from within a radius of 200 and more miles.

Both artistically and financially the event was a huge success and much credit is due Eugene Goossens who directed several of the ballets, and to Stuart Thompson, the business manager.

Educationally significant is the fact that these performances introduced the orchestra under favorable conditions to hundreds of people who usually do not attend the concerts. Civic significance lies in the large number of out-of-town people who came to the city to hear its superb orchestra while artistically the event could not be surpassed.

Enthusiasm ran high; ovations being given the ballet, its musical director, Antal Dorati, Vladimir Bakaleinikoff, who conducted the Prince Igor Ballet, and climaxing in vociferous demonstrations for Eugene Goossens and the orchestra in the other ballets, especially Petrouchka, La Boutique Fantastique and Scheherazade. By Saturday evening the audience was roused to such a frenzied pitch of excitement that applause broke through repeatedly and shouts of bravo greeted the dancers on completion of solo groups.

SCHMITZ HEARD WITH ORCHESTRA

The Cincinnati Symphony Orchestra was in fine form for the ninth pair of concerts which offered Beethoven's first symphony, the premiere of James G. Heller's Four Sketches for Orchestra, lovely colorful tone poems of varying moods well expressed, and the Berlioz Hungarian March from Faust. Eugene Goossens conducted with an unusually fine interpretation of the composers' intentions and reaped the approbation of his delighted audience.

The soloist of the day was E. Robert Schmitz who is well beloved here for his fine musicianship and who gave especial pleasure in his playing of the Bach concerto for piano and orchestra in D minor in which clarity of tone and style were in evidence. The playing of Prokofieff's concerto for piano and orchestra in C major was stunning and elicited a thunderous ovation. This spontaneous recognition of brilliant playing brought the concert to an exciting climax.

ALL-TSCHAIKOWSKY

An all-Tschaikowsky program was a highlight in the symphony's season when Goossens opened the program with the Festival March followed by Nathan Milstein's superb playing of the concerto for violin and orchestra in D major and followed by the sixth symphony. This was given such a marvellous reading by Goossens that one wondered at the infinite beauty of this music. The polonaise from Eugen Onegin brought the program to a close, but did not and could not erase from our memory the brilliant technic of Milstein nor the exquisitely conceived reading of the Symphony Pathetique by Goossens and the orchestra.

CHAMBER PROGRAMS

The third program in the Contemporary Concert Series, under the direction of John W. Haussermann, Jr., presented in artistic manner the Cincinnati String Quartet assisted by Karin Dayas, concert pianist, and Mary Johannig, soprano. A quintet for two violins, viola, cello and piano by Paul le Flem, showed the influence of Breton folk music and proved interesting. The quaint songs from the Chinese, The Chinese Flute (Anatol Provaznik) for soprano and string quartet were especially lovely and Miss Johannig's interpretation was marked by an exactness of intonation, so difficult in this type of music. A concertino for piano and string quartet (Tibor Harsányi) afforded Mme. Dayas full opportunity for displaying her fine musicianship. The playing of the quartet (Leo Brand, Ernest Pack, Herman Goehlich and Arthur Bowen) is always marked by beauty of tone and fine technic.

Mme. Karin Dayas and Dr. Karol Liszniewski were heard in the organ prelude and fugue G minor (Bach) in the Conservatory of Music musicale in which Laura Mae Wright sang a group of modern songs. Mme. Dayas played a group of Brahms and Liszt, and the string orchestra, augmented by flutes and trumpets played D'Indy's suite for two flutes, trumpets and strings.

Vladimir Bakaleinikoff conducted the Cincinnati Chamber String Ensemble in two charming programs in which the high lights were a string sextet, of Dvorak and a string sextet, of Tschaikowsky.

The Middletown (O.) Junior Music Club was delightfully entertained in the drawing rooms of the Conservatory of Music by Mrs. John A. Hoffmann when the following members were heard in the program: Mary Hoss, Marilyn Gillespie, Agatha Evers, Betty Maze, George Klein, Andrew Dobrozsi, Jean Bryant, Lauretta Slifer, Mary Alice Byrum, Esther Bocher, Norma Blair, Elinor McCulloch, and Larry Bocher.

OTHER MUSICAL EVENTS

Emma Gromme was program chairman for the Clifton Music Club actives when the Hammond Electric Organ was played by Louise McCarthy with Eleanore Wenning, pianist, interpreting the pastorale for organ and piano (Bach-Gounod). Others appearing on this program were Mrs. Arthur Winstel, Elsa Bachman, Frances Jean Weil, Mrs. James H. West, Mrs. Willard Hess, Maria Parisella, and Amy Lee. The Waltz of the Flowers (Tschaikovsky-Bornschein) was sung by Mesdames Harry L. Reece, Harry R. Burns, N. Raymond F. Meyer, John Emig, Philip Pogue and Miss Minnie Oswald.

Edith Bruestle Owen, dramatic soprano, gave a delightful program of songs for the February meeting of the Lilian Aldrich Thayer Music Club, featuring Schubert, Schumann, Brahms and modern composers.

The opera class of Italo Picchi of the College of Music artist faculty presented scenes in costume and with settings from Mefistofele (Boito) and Cavalleria Rusticana (Mascagni). Those singing the roles were Louis Linowitz, Florence Wenzel, Bernadette Budde, Hollace Arment, and Catherine Dando. Walter Herrmann conducted the orchestra.

M. D.

CHARLOTTE SYMONS, soprano of the Metropolitan Opera, is to give a recital at Williamsport, Pa., on March 9.

Boston Flute Players' Club Led By Casella in His Own Serenata

Richard Burgin Conducts New Second Symphony by Roy Harris and Wetzler Music with Boston Symphony Orchestra—Leonard Shure Is Soloist in Beethoven's Fifth Concerto

BOSTON.—The Boston Flute Players' Club gave one of its unusual and interesting concerts in the Hotel Vendome on February 23. It was partly in honor of Alfredo Casella, whose concerto given for the first time in America we reviewed last week. On the present occasion he appeared to conduct his own Serenata for clarinet, bassoon, trumpet, violin and cello. The music is quite delightful and also quite bizarre. It is likewise difficult, which doubtless warranted the presence of Mr. Casella as conductor to see that the performance went off correctly. Even so the performance was certainly not perfect, although the Serenata was enjoyed by the audience. Messrs. Laurent and Madsen, flutists, played together in the difficult Kanonische Sonatine of Hindemith. This work is elaborate and highly ingenious. The performance was brilliant, though the spectacle of two flutes being played in a complicated work of this kind is rather odd. Hindemith's talent for contrapuntal writing is well exemplified in such a piece as the Kanonische Sonatine. The program began with Beethoven's trio in C minor and ended with Glazounoff's Quatuor Slave.

BURGIN LEADS FRENCH MUSIC

An all-French program was arranged for the fourth concert of the Tuesday afternoon series by the Boston Symphony Orchestra on February 25. Richard Burgin, the concert master and assistant conductor, directed this concert. The soloist was Jean Bedetti, cellist, who played the Saint-Saëns concerto in A minor. Mr. Bedetti brought to this often rather banal and tiresome work the technical agility and emotional fire which can do its best service. The most interesting number on the program was Roussel's third symphony in G minor. It was all the more interesting because we have so recently heard his fourth here that a comparison with the earlier work written for the fiftieth anniversary of the Boston Symphony Orchestra was timely. The third symphony is a more massive work. Nevertheless the same virtues of construction and the same vigorous and clear expression of the composer's ideas are to be recognized. The other pieces on this program were a ballet suite arranged (and very badly too) by Felix Mottl, two familiar excerpts from The Damnation of Faust and Ravel's La Valse.

ROY HARRIS' SECOND SYMPHONY INTRODUCED

The regular concerts of the Boston Symphony Orchestra on February 28 and 29 were also conducted by Richard Burgin. The program of the concert listed Weber's overture to Euryanthe, Beethoven's concerto for piano (No. 5) in E flat major; Roy Harris' symphony (No. 2) and Wetzler's Symphonic Dance in Basque style from The Basque Venus, opera after Prosper Merimee. Mr. Harris' symphony was given its first performance at this concert. The soloist in the Beethoven was Leonard Shure.

Roy Harris' symphony was a bitter disappointment to us who have found his work interesting hitherto. It has been generally granted that he brought a fresh and wholly American breath of life to music. Certainly there has been no lack of faith, for his music has received frequent performances. The present symphony goes in for form on a much more intellectual basis than Harris has hitherto attempted. The middle movement makes extensive use of canons and may be said, in the words of the composer, to be "a study in canons," as the finale is a study in rhythm. The first movement has a certain ferocity to recommend it, but here also Mr. Harris is cramped by his preoccupation with the intellectual side of music. The second movement is fearfully crabbed, and only the finale has the exuberant vigor which we usually associate with Harris' writing. As far as could be judged, Mr. Burgin and the orchestra gave a good account of the new symphony, but we can only say that it is one of the poorest modern scores that has been introduced here this season.

It was followed on the program by Hermann Hans Wetzler's Symphonic Dance in the Basque style. Mr. Wetzler, who was in the audience, has written an exotic work, but one that suffers from a turgid and rather lengthy treatment. If only a Ravel or a Rimsky-Korsakoff had had the handling of Mr. Wetzler's orchestra, something infinitely more presentable might have resulted! On the other hand it must be admitted that there are definitely effective pages in Mr. Wetzler's score. The audience obviously found it more to its liking than the Harris symphony.

LEONARD SHURE IS SOLOIST

Mr. Shure was a brilliant soloist in the Beethoven E flat concerto. He brought a really profound and technically accomplished ability to his performance. He is unquestionably a pianist of more than exceptional promise. He was accorded—deservedly—great applause by the audience. The concert began with a fine performance of Weber's Overture to Euryanthe.

A. W. W.

Harty Scores with Rochesterians

Conducts Philharmonic Orchestra in Walton Symphony and Other Modern Works—Angna Enters Dances

ROCHESTER, N. Y.—Sir Hamilton Harty returned to conduct the Rochester Philharmonic Orchestra on February 13 in an all-modern program that was as extremely interesting and provocative of praise as it was superbly played. Three of the works heard were given their first performances in Rochester. The highlight of the program was unquestionably William Walton's symphony, a work that is exceedingly complex and dissonant, but one that is imbued with a compelling spirit and vigor that is far too often found lacking in the new music of today. The orchestra surmounted the technical difficulties of this score in an astonishing manner, and under Harty's decisive direction the music constantly glowed at white heat.

The other modern scores performed were Turina's Procesion del Rocio, a gayly festive and brilliantly orchestrated piece; Delius' wistful In a Summer Garden, which received a delicate and carefully shaded reading, and Rachmaninoff's rhapsody on a theme of Paganini, with Sandor Vas of the Eastman School of Music faculty as piano soloist. Mr. Vas was accorded a hearty and sincere ovation for his spendid playing, and was recalled many times to acknowledge the applause.

QUARTET ASSISTS ORCHESTRA

For his final appearance with the Rochester Philharmonic Orchestra on February 20, Sir Hamilton Harty conducted a program consisting of Elgar's introduction and allegro for string quartet and string orchestra, Haydn's symphony in B flat major, and Dvorak's symphony (No. 12) in D minor. The Kilbourn Quartet, comprising Gustav Tinlot and Millard Taylor, violins, Samuel Belov, viola, and Paul Kefer, cello, were competent soloists in the spirited Elgar work; in this the strings of the orchestra played with sonority and richness of tone. The two contrasting symphonies were well played and evidently appreciated, although neither represent the best music of their respective composers.

ANGNA ENTERS IN DANCE RECITAL

Angna Enters, a versatile young dance mime, appeared in Kilbourn Hall on February 18 in a highly entertaining recital. A capacity audience found her interpretations and satires to be at once profound and whimsical. Her rare artistry was most evident in her striking portrait of the Boy Cardinal and in the delightful Pique-Nique sketch. Kenneth Yost at the piano provided sympathetic accompaniment for all of Miss Enters' sketches.

G. R.

Ivan Phillipowsky to Play with Montreal Orchestra

Ivan Phillipowsky, pianist, is to play the Rachmaninoff concerto No. 2 with the Montreal Symphony Orchestra conducted by Douglas Clarke on March 9. Mr. Phillipowsky, who is prominent in Europe, is visiting America for the first time. He will go to the Pacific Coast before returning to New York in April. His plans for the future include a New York recital next fall.

Siegfried, Ballets and Verdi Requiem Provide Tonal Variety in Cologne

Wagner, Dohnanyi and Verdi Score as Composers—Cassado Has Cello Success—Much Chamber Music Given

COLOGNE.—Wagner's Siegfried was given with uncommon success by the Cologne Opera, a theatre which has long been famous for its Wagner, and which in the present instance fully lived up to its reputation. Henny Trundt (formerly a member of the Cologne troupe) sang the Brünnhilde with radiant voice, vocal art, and superb acting. Beloved artist that she is, she brought down the house more than once. Richard Riedel, in his superior, versatile manner, was Mime. Richard Bitterauf, of Stuttgart, did Alberich. Carl Hartmann, as Siegfried, and Adelheid Wollgarten, as Erda, were excellent, and great praise should also go to our wonderful orchestra and its prominent Wagner conductor, Fritz Zaun.

TWO BALLETS

A dance evening brought two novelties. The Holy Torch (Die heilige Fackel) by Ernst von Dohnanyi, whom all Germany highly esteems, is a dancing legend in eleven pictures, the score being the iridescent work of a sensitive, high-spirited musician. It evoked great applause, not only for the music, but also because the dancers, headed by ballet-master Inge Herting, acquitted themselves of their duties in such satisfactory manner. The other novelty was On an Alpine Meadow (Auf der Alm), Bavarian dancing scenes, by Werner Egk, young Munich composer. The score, full of rough, naturalistic effects, gives the interpreters plenty of occasion to disclose humor and boisterous feeling. Between these two ballets, Zigeunerbaron, by Johann Strauss, played with captivating freshness by Eugen Bodart, and sung by Olga Tschorner, Else Veith, Felix Knopper, Friedrich Schuttler, Hubert Mertens, Johannes Schocke, and others, also made a good impression. The ballet troupe was brilliant in the Vienna Waltz.

VERDI'S REQUIEM

The outstanding concert event of the season thus far was the performance of Verdi's Requiem, conducted by Verdi himself here sixty years ago, and which has ever since been a staple number in the repertoire of the Cologne Konzertgesellschaft. Eugen Papst, head of the Cologne Male Chorus, led the work, the jubilant applause which greeted his performance proving that Cologne ranks him high. He understands the Requiem profoundly and sounded all its pomp, splendor, lyricism and dramatic climaxes. The chorus of the Konzertgesellschaft, augmented by singers from the Cologne Männergesangverein, surpassed itself and sang with evident and audible spirit. The orchestra, too, as well as soloists Jo Vincent, Margarete Klose, Helge Roswaenge and George Hann deserve decided credit.

KONWITSCHNY CONDUCTS

The last Gürzenich Concert was a symphonic program conducted by Franz Konwitschny, Generalmusikdirektor of Freiburg. Walter Schulze, violin teacher at the Hochschule für Musik, was the appreciated soloist in concerto in D major, by Mozart. Brahms' second symphony was given a polished reading, while variations on the Prinz Eugen Song, by Carl Hasse, head master of the Hochschule, had pleasing color effects and contrasts.

ERB IN SONG LIST

The fourth master recital of the Westdeutsche Konzertdirektion, brought Carl Erb, German master of *bel canto*. In Bach, as in Schubert and Wolf (indeed, as in everything he sings) his art is splendid. Miquel Candela, young French violinist, shared the program with Erb, being more striking in short virtuoso pieces than in the deeper German works. Carl Delseit, of Cologne, was the able accompanist for both performers.

OTHER RECITALS

Gaspar Cassado, cellist, and Friedrich Wührer, pianist, gave performances of sonatas by Beethoven, Brahms, and Grieg. Gunther Ramin, organist from Liepsic, offered a recital of Pachelbel, Buxtehude, Sweelinck, Walther, and Bach, in the Institute for Musical Science (University of Cologne) completing his program with such contemporaries as Distler and himself. It is no exaggeration to say that Ramin is one of the great German organists. To be placed similarly high are Hans Bachem, organist at the Cologne Cathedral, and Heinrich Boell, teacher at the Hochschule.

DELUGE OF CHAMBER MUSIC

The number of chamber music concerts given this season is astonishing. Seances have recently been proffered by the Cologne Prisca Quartet, the Cologne Quartet (returned from a long tour) the Flosky Quartet, and the Otterbach Trio (Schubert recital, assisted by Trude Fisher, alto singer, of Cologne). A session of the *Reichsmusikkammer* united all musicians of Cologne and environs, the central point of the event being an informative and inspiring address (People, Music, and People's Music) by Prof. Dr. Peter Raabe, president of the *Kammer*.

ADOLPH SPIES.

Scotti Passes in Naples

(*Continued from page 5*)

Scotti was born in Naples, January 25, 1866, the son of a business man in comfortable circumstances. He was first educated to be a priest, his uncle being a canon of the Roman Catholic Church. After attending college he studied singing for four years with Mme. Trifari Paganini in Naples, a pupil of Lamperti. His operatic debut was made at Malta, in 1889, in the role of Amonasro. Thereafter he sang in many of the leading cities in Italy, Spain, Russia, Poland, and in 1898 visited South America with a company headed by Tamagno. He was then invited by Gatti-Casazza to appear at La Scala as Hans Sachs in Die Meistersinger. He learned the role with the aid of Campanini on shipboard during a voyage from Valparaiso to Lisbon, and sang it under Toscanini. In the spring of 1899 he made his debut at Covent Garden as Don Giovanni, becoming a favorite singer in London, where he reappeared annually. In the autumn of 1899 he first came to New York and made his Metropolitan debut in the same role on December 27, 1899, in a cast including Sembrich, Suzanne Adams, Edouard de Reszke, Salignac, Pini-Cori and others, with Mancinelli in the pit.

A MASTER OF CHARACTER PORTRAYAL

His early vocal style was a polished and fluent one in the older operatic fashion, and he was a buoyant and spirited figure on the stage. He sang, during the many years of his Metropolitan association, many of the outstanding lyric and dramatic baritone roles, but as time went on he evolved a unique method. It has been said that in the composition of a character, his equal has seldom been seen on any stage. Scotti was a pioneer in the newer method of dramatic action on the operatic stage.

His most popular roles in America were those of Scarpia (in which he was unapproached for a combination of aristocratic suavity and cruelty), Chim Fen (also a most gripping portrait of sinister Oriental villainy), Tonio in Pagliacci, Sharpless in Madam Butterfly, Marcello in Boheme, and in the older days, Don Giovanni and Iago. His extensive repertoire also included a masterly Falstaff, Germont in Traviata, Rigoletto, Escamillo, Lescaut in Puccini's opera, Mephistopheles in Faust, and roles in Marriage of Figaro, Lucia, Les Huguenots and scores of other operas.

Although, particularly in later years, his voice showed certain limitations, he was able to overcome these by his technical command and discretion of vocalization, and his great art of dramatic action, vocal coloring and expressive enunciation compensated for lack of volume and strength of tone. He maintained a remarkable record for longevity and use of the voice, singing regularly until his sixty-seventh year.

HIS PASSING MOURNED

As a friend of many noted singers, including some of the great figures of the past, he enjoyed rich associations. He was one of Caruso's bosom friends, the two having sung for many years together at the Metropolitan. Among living artists who paid tribute to his memory on the announcement of his death were Rosa Ponselle, Giovanni Martinelli, Geraldine Farrar, Florence Easton, Lucrezia Bori, Leon Rothier, Armand Tokatyan, Louis Hasselmans and Edward Johnson, once a fellow-singer, now manager of the Metropolitan.

The regrets of the Metropolitan board of directors were expressed by Cornelius N. Bliss, in the absence in Europe of Paul D. Cravath, president. The directors' statement was as follows:

"The board of directors of the Metropolitan Opera Association, Inc., learned with deep regret of the passing in Naples of Antonio Scotti. This great artist was a member of the Metropolitan for thirty-four seasons and the catalogue of great operatic characterizations as sung and portrayed by him remains unforgettable in the memories of those who saw and heard him.

"Although his active career closed three years ago, this board of directors cherishes the memory of him and sorrowfully records his passing."

Frantz Heard with Denver Players

Pianist Returns to Home City for Orchestral Appearance—Lamont Opera Club Production—Works by Local Composers Given Performance

DENVER, COLO.—The second concert of the Denver Symphony Orchestra (Horace E. Tureman, conductor) was made notable by the appearance of Dalies Frantz, pianist, who collaborated with the orchestra in a fine performance of the Mozart G major concerto. He projected the solo part with fine musicianship and ample technic and gave further proof of his pianistic ability in a group of soli, consisting of the Bach Organ Fugue in D major, a Brahms intermezzo in C, the F major etude by Chopin, Debussy's Serenade of the Doll and the Ritual Fire Dance by De Falla. The audience felt justly proud of Mr. Frantz, who came originally from Denver. He received a royal welcome and was forced to add several extra numbers by the enthusiastic listeners. The purely orchestral numbers consisted of the Bach overture in D major, Stryuor's Don Juan, and the Hungarian March by Berlioz.

Under the inspiring and musicianly direction of Florence Lamont Hinman, the Lamont Opera Club presented three successful performances of The Vagabond King at the Municipal Auditorium. In view of the fact that all the singers were non-professionals, the performances were surprisingly good. All the solo parts were in competent hands, but it was in the choral ensembles where time after time really climactic effects were reached. Special commendation is also due L. R. Hinman, who in his capacity of dramatic and production manager performed miracles.

The fourth regular concert of the Denver Civic Symphony Orchestra was made especially interesting in that it brought two works by Colorado and more specifically Denver composers. First of these was a symphonic poem entitled Woodland of Weir after Edgar Allan Poe by Waldo Williamson, who conducted the work and thus assured the audience of an authentic reading of the score. The other work was a suite by Burrill Phillips entitled Selections from McGuffey's Reader. It consisted of three movements named respectively The One Horse Shay, John Alden and Priscilla, and The Ride of Paul Revere. This was conducted by the regular conductor of the orchestra, Horace E. Tureman, who in addition conducted a fine reading of Griffes' symphonic poem, The Pleasure Dome of Kubla Khan. The concert closed with Grieg's piano concerto which made the usual popular appeal and brought forward Mrs. Thomas H. Powers from Colorado Springs as a gifted pianist.

G. S.

Salzedo Premiere on the Air

On March 11, over the network of CBS, Carlos Salzedo's Variations on a Theme in Ancient Style for harp solo, will be heard for the first time on the air. They are to be played by Marjorie Call, first harpist of the Curtis Symphony Orchestra and head of the harp department of the Delaware School of Music, Wilmington, Del. During the second part of the program Miss Call will broadcast Debusssy's En Bateau and Corelli's Giga.

Hertz Conducts in San Francisco

Concert under Auspices of Municipal Art Commission Brings Warm Testimonial to Veteran Leader, Reappearing after a Year—Lotte Lehmann Is Distinguished Soloist in Wagner Items

SAN FRANCISCO, CAL.—As a rule, there is always one concert given during the course of a music season that stands out from all others by reason of its programmatic material and magnificence of performance. Such was the sixth Municipal Symphony Concert presented in the Exposition Auditorium under the auspices of the San Francisco Art Commission.

Several reasons account for this event being a memorable one. First, the program was devoted entirely to the music of Wagner which in itself always provide many moments of indescribable ecstasy. Second, the guest artist was glorious Lotte Lehmann, who in the opinion of this writer, is one of the most radiant personalities as well as one of the most eminent musician and artists among contemporary singers. And, third, because of it being an all-Wagner program, the baton was graciously handed over by Pierre Monteux to his colleague, Alfred Hertz, who has long been recognized as a Wagner exponent *par excellence*.

This occasion marked Mr. Hertz' first San Francisco appearance in almost a year and when he made his initial entrance onto the stage, orchestra and audience stood up to greet him and simultaneously broke out in thunderous applause. So spontaneous and sincere a welcome must have warmed the heart of the veteran leader and convinced him anew that he continues to dwell securely in the profound affection of his San Francisco public.

As soon as the excitement subsided and the audience had again settled down, Mr. Hertz proceded with the task before him that of conducting the San Francisco Symphony Orchestra in the Faust Overture. His reading of the Faust Overture, the prelude to Tristan und Isolde, the overture and Bacchanale from Tannhäuser and three excerpts from the third act of Die Meistersinger were infused with vitality, wealth of emotional intensity, nobility of spirit and grandeur that made them distinctive.

In Elsa's Dream from Lohengrin, the Love Death from Tristan und Isolde, and a group of three Wagnerian concert songs, Im Treibhaus, Schmerzen and Träume, Lotte Lehmann proved herself the supreme singer. She combines size and beauty of voice, musicianship, temperament and intelligence in a degree. Madame Lehmann sang each one of her numbers with a depth of feeling and understanding. She took her audience by storm.

C. H. A.

Huberman's Strad Stolen from Carnegie Hall Dressing Room

While Bronislaw Huberman was playing on the stage at Carnegie Hall on February 28, a Stradivarius violin belonging to him was stolen from his dressing room. The instrument is insured for $30,000. The violinist played his Guarnerius on this occasion and left the other violin in his dressing room while he went down to the stage with his secretary, Miss Ida Ibbiken. Although there were two watchmen on duty in the corridors outside, when Miss Ibbiken returned to the room at the beginning of the second half of the concert, she found the Stradivarius missing from its case. The police were notified, the concert concluded without any excitement and the audience was not aware of the theft.

Chavez to Be Guest Leader of Philadelphia Orchestra

Carlos Chavez, Mexican conductor and composer, and director of the Orquesta Sinfonica de Mexico, will make his first public appearances here on the podium on March 27 and 28, as guest leader of the Philadelphia Orchestra at the Academy of Music, Philadelphia. Mr. Chavez will give the first Philadelphia performance of Farewell to Pioneers by the American composer Roy Harris and also direct his own Sinfonia Antigona which Jose Iturbi introduced to New York at the Stadium Concerts two summers ago and two movements from H.P. After returning to Mexico, Mr. Chavez is to give twenty-four concerts with his orchestra during July, August and September at the Palacio de Bellas Artes.

Tribute of

W. J. HENDERSON

Dean of the New York Music Critics

TO

GRETE STUECKGOLD

"MME. STUECKGOLD GAVE ONE OF HER DELIGHTFUL SONG RECITALS LAST EVENING IN THE TOWN HALL... IT WAS A RECITAL OF EXCEPTIONAL EXCELLENCE."

•

NOW BOOKING SEASON 1936-1937

•

Management:

HAENSEL & JONES

113 West 57th Street, New York

Division: Columbia Concerts Corporation of Columbia Broadcasting System

Knabe Piano

Photo by Mitchell, N. Y.

"THERE ARE FEW SINGERS, IF ANY, NOW BEFORE THE AMERICAN PUBLIC, WHO COULD RIVAL HER CHARM AND WINSOMENESS, AS WELL AS HER SUBTLE AND CONFIDENT USE OF TONES AND DICTION."

Mr. Henderson's Review follows in full:

METROPOLITAN SOPRANO HEARD IN TOWN HALL CONCERT

Mme. Stueckgold, soprano, gave one of her delightful song recitals last evening in the Town Hall. She enjoys a wide and high reputation as a lieder singer, and hence an audience of good size gathered to hear her. She offered a program of four groups, one Schubert, one Hugo Wolf, one Elinor Remick Warren, and the last, Richard Strauss. The accompanist was Coenraad V. Bos. It was a recital of exceptional excellence. The list of songs called for delineation of many moods, ranging from deep emotion to the most playful archness. Mme. Stueckgold exhibited high artistic skill in technic, style and interpretation in all of them.

There are few singers, if any, now before the American public, who could rival her charm and winsomeness, as well as her subtle and confident use of tones and diction, in Wolf's "Mausfallen Sprüchlein" and "Mein Liebster ist so klein." In contrast to these was her splendidly emotional delivery of the same composer's song of Mignon, "Kennst du das Land," for at least one music lover the best of all the settings of this poem.

It was something deep and stirring that made her "Gretchen am Spinnrade" draw such prolonged applause from her audience. At the other end of the scale of feeling was her ebullient, gay, and compelling interpretation of "Der Musensohn."

But it is unnecessary to follow her through her list song by song. Here is a singer who has the mechanics of singing so well within her grasp that she apparently finds no difficulties to surmount in matters of tone, phrasing or enunciation. And she has about as good a legato as one will hear in any month. She never blurs the words nor breaks the melodic line. When the text calls for detached utterance she gives it admirably, but her solid foundation is a pure, sustained legato, backed by a scale well placed and equalized. Her success with the public is enhanced by a gracious presence and a personal charm which exerts its magic throughout the house. Mr. Bos contributed to her recital accompaniments which were exquisite works of art. For lovers of the "lieder abend" it was a profitable evening.

—*New York Sun, February 22, 1936.*

Older Examples by Stravinsky At Amsterdam Concertgebouw

Les Noces Led by Ansermet—Sacre Also Heard—Huberman, Enesco, Gieseking, Pasquier Trio in Recitals

AMSTERDAM.—Les Noces by Stravinsky was an outstanding recent novelty at the Concertgebouw. Ernest Ansermet, who conducted, imbued the score with enthusiasm and fire, and the Vlassof Russian Chorus, with their peculiarly plaintive timbre, contributed not a little to the important success which the performance obtained. A Mozart symphony was done too extravagantly for our taste, but Six Epigraphes Antiques by Debussy were utterly satisfying. Orginally for piano (four hands), they have been effectively arranged for orchestra by Ansermet.

MORE STRAVINSKY

Edward van Beinum led a superb performance of Sacre du Printemps at one of the Thursday evening concerts. He opened with Brahms' Haydn Variations, which the orchestra projected with warmth and clarity. Bronislaw Huberman, violin soloist in the Tschaikowsky concerto, moved his audience to a high pitch of delight with his work.

Other praiseworthy items under van Beinum's baton were the initial hearings of two greatly contrasting piano concertos, one by Johann Christian Bach, the other by Albert Roussel. Both were played by Marinos Flipse, an excellent pianist. Bruckner's seventh symphony and Ravel's Rhapsody Espagnole also found their way on to the list.

ENESCO'S MOZART

Georges Enesco, in a Mozart violin concerto at a Thursday evening concert, showed a new point of view regarding the Salzburg genius. A large tone, not always smooth, combined with a somewhat unnecessary abundance of nuances, robbed this serene music of much of its repose, but notwithstanding, one felt in Enesco a master of authority.

FRENCH MUSIC

French piano music has been well represented of late, by three women. Janine Weill, who has considerable reputation as a Debussy disciple, gave an all-Debussy program in the Concertgebouw, convincing us more than ever of her powers. Yyonne Lefebure, an artist of different attributes, began with the Diabelli Variations by Beethoven, scoring a triumph over the difficulties of the work. Ravel brought out her attainments more than did Bach and Mozart. Lucienne Delforge, young French pianist, made a highly satisfactory impression in this, her first recital here. In an unusual program of Dandrieu, Rameau, Debussy, Roussel, d'Indy, Franck and Liszt, she revealed excellent technical qualities, warm temperament, and a whimsical fantasy which lent special charm to all she played. D'Indy's Poème des Montagnes was perhaps the high light of her recital, and here the artist could give full sway to her romantic imagination.

GIESEKING

Walter Gieseking! What can one write about him? Only that Music Lyceum Hall was filled to standing room, that the audience listened in rapt attention to the beauties he found in Bach, Mozart, Beethoven, Schumann, Chopin, and Debussy, and that there were countless recalls and many extras.

PASQUIER TRIO ACCLAIMED

The Pasquier Trio brought us a novelty in the form of a Trio by Martinu. An ingeniously constructed piece of writing, fresh and attractive in its delicate buoyancy, it pleased the listeners tremendously, and it goes without saying, was impeccably played by the Pasquiers, who as usual acquitted themselves in masterly fashion. The remainder of the evening was devoted to piano quartets by Fauré and Mozart, Felix de Nobel at the piano. The ensemble was perfect, gratifying both in tone and musical sentiment.

NEW QUARTET

The Moskowsky Quartet, a group of young Dutch musicians (Alexander Moskowsky is Russian by birth) gave evidence of serious study at their recent appearance. The quartet has made great strides the past year and can now be regarded as an important organization. Mendelssohn, Haydn, Hindemith and Kodaly were played with fine tone balance and feeling for style.

EVELETH VAN GEUNS.

Pittsburgh Hails Celebrities of Concert World

Schnabel Soloist with Local Orchestra—Emanuel Feuermann, Albert Spalding, and Jooss Ballet Applauded—Grete Stueckgold Sings with Minneapolis Orchestra

PITTSBURCH, PA.—A miracle of pianism and interpretative accomplishment was wrought by Artur Schnabel, whose first Pittsburgh appearance came in the role of soloist with the Pittsburgh Symphony Society under the baton of Antonio Modarelli. In a program devoted entirely to Beethoven works Dr. Schnabel's admirable contribution was his performance of the G major concerto which created a sensation and called forth ovational applause from more than 3,000 people.

FEUERMANN IN LOCAL BOW

Emanuel Feuermann, with Wolfgang Rebner at the piano, was another distinguished musical personality to make his first local appearance, under auspices of the Y.M. and W.H.A. Mr. Feuermann treated his large and enthusiastic audience to cello playing, the like of which has not been heard here since the last visit of Pablo Casals many years ago. Both players collaborated admirably in the playing of sonatas of Beethoven and Grieg and Stravinsky's Italian Suite. Mr. Feuermann also played a group of shorter pieces with artistry of high order.

The Pittsburgh String Symphonic Ensemble led by Oscar del Bianco featured its fourth concert with works heretofore unheard locally. These included compositions by K. P. Bach, Julius Harrison, Ernest Bloch, Peter Warloch and Mario Pilati. The latter composer, an instructor at Naples Conservatory, was represented on the program by a four-movement suite for strings and piano which received its American premiere.

STUECKGOLD WITH MINNEAPOLIS ORCHESTRA

The Minneapolis Orchestra led by the brilliant Ormandy gave the last concert of the Pittsburgh Orchestra Association series with Grete Stueckgold substituting as soprano soloist for Lotte Lehmann who was ill. Orchestra and soloist won well earned approbation.

The DuBose Heyward-Gershwin opera, Porgy and Bess, drew capacity audiences at the eight-performance run at the Nixon Theater. Alexander Steinert directed all performances skillfully.

Henry Harris and Francis Aranyi gave a piano-violin sonata program embracing works of Schumann, Bartok and Franck.

The Jooss Ballets scored a ten-strike in their single engagement here under May Beegle's banner. The ballet, The Green Table, was the high spot of the evening's happy entertainment.

The Symphony Orchestra of the Carnegie Institute of Technology music department led by Dr. J. Vick O'Brien gave an excellent concert before a large audience at Carnegie Music Hall.

SPALDING APPLAUDED

Albert Spalding and his excellent accompanist, M. Benoist, played a recital under Art Society auspices evoking hearty response. Always a welcome recitalist here the violinist offered an unusually fine list of works, principal of which were Brahms' D minor sonata, Corelli's La Folia Variations and Mozart's A major concerto.

The Shapiro String Quartet played a concert of works by Mozart, Dohnanyi and Fidelis Zitterbart. The last named composer, a native of this city who passed away in 1915, has written 1,440 compositions in every conceivable form. None of these has ever been published. On this occasion his Romantic Suite, composed in 1895 and consisting of five movements of sparkling melodic music, was performed publicly for the first time.

R. L.

Young Pianists in Reading Events

Milstein Appreciated — Resident Orchestra in Wagner Program

READING, PA.—Rosalyn Tureck, young American-Turkish pianist, was the guest artist at the second concert of the Reading Symphony Orchestra (Hans Kindler, conductor) on January 28. Miss Tureck's superb performance of the Beethoven concerto (No. 5) in E flat completely dominated the program and brought an ovation from the audience that filled the Rajah Theatre. On the second half of the program Miss Tureck offered a solo group composed of Triana (Albeniz), etude in A flat (Chopin posthumous), and La Campanella (Paganini-Liszt-Busoni). An arrangement by Hans Kindler of the introduction and grave from Henry Purcell's Dido and Aeneas proved musicianly and well adapted to the possibilities of the modern orchestra. The Polovetsian Dances from Prince Igor (Borodin) completed the program.

Despite inclement weather, a large audience greeted Elizabeth Zug, young Reading pianist, in her recital at the Woman's Club on February 3. Outstanding on the program, which leaned on the classical side, was Miss Zug's masterly exposition of the Beethoven Appassionata sonata (No. 23). Miss Zug may always be counted on to present a vital and vivid performance; this was especially evident in her projection of the Chopin polonaise in F sharp minor. Moreover, she is an artist who is always guided by good taste and musical intelligence of the highest order.

MILSTEIN WELCOMED

Nathan Milstein, fourth recitalist on the Haage Series, brought prolonged applause from his Reading audience in his recital here on February 18. Their only regret was that their acquaintance with this artist had not been made much earlier. Mr. Milstein's supreme achievement of the evening was the Bach solo sonata in G minor. His unerring musicianship and the superlatively good taste with which he revealed his gifts won the complete admiration of his listeners, and left nothing to be desired.

The first all-Wagner concert of the Reading Symphony Orchestra on the current series on February 23, brought out the lovers of the music of this composer in full force. The soloist for the occasion was Friedrich Schorr, eminent baritone of the Metropolitan Opera Company. Mr. Schorr's singing of the Monologue of Hans Sachs from Die Meistersinger and Wotan's Farewell from Die Walküre were musical moments long to be treasured. The orchestra revealed that it has attained new heights in its interpretative and technical abilities under the able baton of Hans Kindler. The first half of the program devoted itself to excerpts from Die Meistersinger, which included the overture and prelude to Act III, Dance of the Apprentices, and finale. The second half opened with the Entrance of the Gods into Valhalla, and following Mr. Schorr's second appearance, concluded with the Ride of the Valkyries.

C. A. R. A.

Final Huss Lecture-Recital

On February 24 Henry Holden Huss gave the last in his series of lecture-recitals on Wagner's Ring Dramas, which he has been holding in his New York studio. The opera under discussion was Götterdämmerung, and Mr. Huss was assisted by Jeanette Wiedman at the piano. The trio of the Rhine Daughters was sung by Dorothy Victor, Viola Spongberg and Mrs. Huss. Miss Spongberg, who has a rich voice and good diction, sang Brünnehilde's solo in the first act. Another musical illustration of Mr. Huss' remarks came when he and Miss Wiedman played Siegfried's Funeral March in an arrangement for one piano, four hands. Mr. Huss told the story of the opera and presented the *leit motifs* and their development and significance in portraying the different characters and vicissitudes of the plot. In addition to a wealth of musical knowledge, Mr. Huss has a keen sense of the dramatic which is reflected in his vivid and entertaining account of the action of the libretto. To listen to one of Mr. Huss' lecture-recitals on the Wagner Trilogy is an excellent preparation for witnessing their performance. The supplementay music was delivered with artistry.

E. C.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

HELEN JEPSON

ROSE BAMPTON

JOSEPHINE ANTOINE

RUTH SLENCZYNSKI

EXCLUSIVE MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

ALEXANDER HILSBERG
Concertmaster of The Philadelphia Orchestra

SAUL CASTON
First Trumpet

WILLIAM KINCAID
First Flute

ANTON TORELLO
First Bass

MARCEL TABUTEAU
First Oboe

All instructors are members of the Philadelphia Orchestra

ROBERT McGINNIS
First Clarinet

THE CURTIS INSTITUTE *of* MUSIC

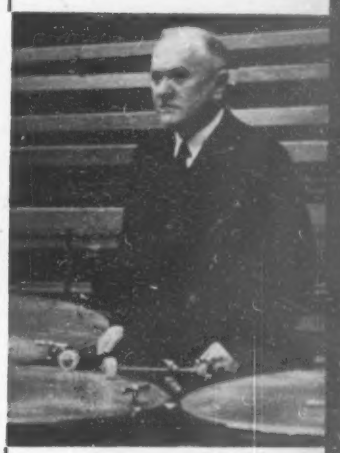
DR. JOSEF HOFMANN, *Director and Dean*

DEPARTMENT *of* ORCHESTRA

FRITZ REINER
Conductor
THE CURTIS SYMPHONY ORCHESTRA

PHILIP DONATELLI
Tuba

ANTON HORNER
Horn



OSCAR SCHWAR
Tympani

CHARLES GERHARD
Trombone

FERDINAND DEL NEGRO
Bassoon

Vacancies in all sections of the Orchestra will be filled from the examinations held in April.

Application blanks for auditions may be obtained by applying to the Institute.

THE CURTIS INSTITUTE of MUSIC

Philadelphia Rittenhouse Square Pennsylvania

NEW YORK CONCERTS

FEBRUARY 24

National Orchestra Association Three youngsters were soloists at the Carnegie Hall evening concert of the National Orchestral Association. Conductor Leon Barzin is a believer in the principle of giving early talent a chance to be heard when it is of a degree to warrant public performance.

Arnold Eidus, twelve-year-old violinist starred in Lalo's Symphonie Espagnole; Edith Rosen and Arnold Pomerantz, two other gifted children, did the piano parts in Saint-Saëns Carnival of Animals; Ada Simmons (about twelve) displayed herself in Mozart's B flat piano concerto; Peter Klein, not yet out of his 'teens, blew the concerto for horn, by Richard Strauss; and finally, Master Pomerantz reappeared in Mozart's A major piano concerto.

The budding artists revealed commendable ability and scored decisively with the auditors.

Leon Barzin framed his entire concert in the atmosphere of Youth, for he programmed also a new work called Preface to a Child's Storybook, by Anis Fuleihan, one time piano pupil of Alberto Jonas. Mr. Fuleihan, about thirty years old, is a native of Cyprus, but has lived in America since his boyhood. His composition is pleasant music, euphoniously scored. Ravel's Mother Goose Suite ended an evening of unusual originality and interest.

The orchestra acquitted itself with aplomb and art under the stimulative baton of the expert conductor.

Carmen Reuben Monday evening found Carmen Reuben, soprano, in her annual recital at Town Hall. Beginning with a Polish Easter song (arranged by Dessoir), the Aria de Gismonda from Ottone (Handel-Bibb) and Zu Dir, Jehovah (J. S. Bach), Miss Reuben's program progressed through Buxtehude's Singet dem Herrn and Schumann's Frauenliebe und Leben. The printed list was brought to a close with two groups of Lieder by Brahms and Hugo Wolf.

This soprano has developed a voice well adapted to the selections which she choses to interpret. The Buxtehude work, a cantata for soprano, violin and organ, proved an excellent vehicle for displaying Miss Reuben's vocal equipment. In this she revealed a tone of clarity and richness which blended admirably with the musical background furnished by Paul Allwardt, organist, and Klaus Liepmann, violinist. Schumann's love cycle was given an inspired reading by Miss Reuben, who, singing eight numbers without pause, endowed each episode with deep feeling and artistic musicianship. As a Lieder singer, she won much praise, for here her sense of the dramatic came to the fore and the Brahms and Wolf pieces shone brilliantly. Their melodies were sung with distinction and their texts clearly defined. Frank Bibb, the accomplished accompanist of the occasion, supported Miss Reuben with his customary skill.

Stradivarius Quartet and Edwin Hughes The Stradivarius Quartet, with Edwin Hughes, pianist, as assisting artist, inaugurated a series of three chamber music concerts at the MacDowell Club on Monday evening. The other two concerts are to feature the Kraeuter Quartet and the Musical Art Quartet. At the inaugural event, the quartet played a suite by Carl Philip Emanuel Bach transcribed by Henri Casadesus, the Fantasie Hebraique of Alfred Pochon (second violinist of the group) and his arrangement of the andante and allegro of the second quartet by Leopold Kozeluch. Joined by Mr. Hughes they played the Brahms quintet in F minor (op. 34). This work, with its melodic purity and abounding poetic inspiration, was projected with consummate skill by these musicianly collaborators. Mr. Hughes is a distinguished exponent of the piano medium, and, in the ensemble, displayed unusual penetration and insight in amalgamating his tone with the other instruments, while never sacrificing rightful prominence. The four movements of the long composition were intervals of tonal delight, and at the conclusion the audience attested their pleasure by applauding ardently.

Earlier in the evening the applause had risen to ovational proportions. This was after the presentation of Mr. Pochon's interesting and highly characteristic treatment of Hebrew themes. He was summoned out by long and persistent clapping, but finally another member of the quartet stepped before the footlights to explain that Mr. Pochon could not be persuaded to take a solo call.

FEBRUARY 25

Alice Ehlers A completely artistic and edifying recital was the Town Hall matinee of Alice Ehlers, Viennese expert on the harpsichord. Originally a pupil of Wanda Landowska, Mme. Ehlers has for some years been an independent performer and enjoys fine eminence and much vogue in Europe, particularly in England.

She exhibited entire mastery of her difficult instrument, to whose approach the player must bring specialized touch, technic, and knowledge of tone subtleties. When so employed, the harpsichord produces effects that are highly suggestive to the musically informed listener, for they evoke visions of the past and its great composers and keyboard exponents.

Those ancient visions were summoned successfully by Mme. Ehlers, herself a musician of rare taste, sensitive fancy, and finger fluency, who misses none of the formal or aesthetic beauties of the examples she interprets.

A deeply interested audience applauded the newcomer warmly for her adorable offerings by Bach (C minor fantasy, Italian concerto, sonata, E flat, for harpsichord and flute), Byrd, Handel (sonata C major, harpsichord and flute), Pachebel (1653-1706), Couperin, Rameau and Kuhman. The last-named composer was represented by one of the earliest specimens of program music—The Fight Between David and Goliath. Kuhman gives amazingly keen characterization to the various episodes, all of them delivered meaningly (and some with sly humor) by the resourceful Mme. Ehlers.

Hendrik De Vries' flute contributions were done with flawless understanding and execution.

Mme. Ehlers used a large Pleyel harpsichord, the case tinted brightly in green and red.

Harold Bauer and Musical Art Quartet Combining forces for an evening of stirring chamber music playing, Harold Bauer and the Musical Art Quartet appeared in Town Hall before a large audience. The program was begun somewhat unconventionally with the quintet of Ernest Bloch, one of the most largely conceived and superbly executed modern works in this genre. In its deep emotional coloring and intensity of utterance, the composition stands among the composer's chief contributions. Mr. Bauer and the Quartet outdid themselves in the exciting and superbly effective reading which they gave to this difficult contemporary score. The reading constituted the high point of an evening of exceptional enjoyment. Later in the list came Brahms' piano quartet in G minor, which had a broad, songful and richly colored interpretation, in which the clarity of tone and exquisite musicianship of Mr. Bauer were outstanding ingredients. As an interlude, the sprightly and melodious quartet in G major of Mozart (K. 387) was given a performance of spontaneous quality by the string foursome. It was a program of rich contrasts, of which the players took full advantage, though the sequence of the numbers might have been more effective if reversed. The audience gave long and fervent applause, recalling the artists repeatedly.

Henri Deering and Boris Koutzen The second in the series of three sonata recitals which Henri Deering, pianist, and Boris Koutzen, violinist, are giving in Steinway Hall took place on Tuesday night. Their program was made up of three Brahms works—the sonatas No. 1 in G, op. 78, No. 2 in A, op. 100, and No. 3 in D minor, op. 108. The performance of these scores again exhibited the blending of two musical gifts, each notable in its own right. Mr. Deering gave pellucid and flowing account of the piano portions; the violin lines fared well as set forth by Mr. Koutzen. There was an audience of ample size and enthusiasm.

FEBRUARY 26

Artur Schnabel The final one of Artur Schnabel's series of seven weekly Beethoven sonata recitals brought some of the finest exploits of this unusually rewarding cycle. Carnegie Hall was as usual thronged, and many standees were present on this last evening. At the close there was a long ovation with "bravos," while the artist was recalled again and again to the stage. It was a fitting tribute to the remarkable performances which he gave to the sonatas in F sharp major, op. 78, and the last of the master's works in this form, the C minor, op. 111. The first of these was a *bravura* performance of the highest brilliance and breath-taking celerity, a reading that was informed throughout by that remarkable structural sense of the pianist which reads revelatory musical meanings into even the most problematic of the Beethoven works.

The crown of the evening, and perhaps of the entire series, was op. 111. Few that heard the amazing evocation of this most massive and delicately detailed of all the classic sonatas will forget the eerie, almost super-earthly effect of its final movement, cast in variation form, nor the beneficent calm of its *arietta*. Earlier in the evening Schnabel played the youthful sonatas in E major, op. 14, No. 1, and D major, op. 10, No. 3, and the work of Beethoven's middle period, in G major, op. 79. These, too, were outlined with the clarity and musical meaning, the dramatic sense and vivid surge of emotion, that mark his recreations of superb musicianship. The series as a whole was one of the most significant and memorable ever given by any artist in New York, and the enthusiasm that prevailed at the pianist's leave-taking was evidence of the audience's desire for him to repeat the exploit in future seasons.

Lafayette College Glee Club and Choir Before a large and demonstrative audience, the Lafayette College Glee Club and Choir appeared at Town Hall on Wednesday evening. This choral body, performing under the baton of John Warren Erb, was heard in a program of music ranging from religious works and folk songs to college songs and excerpts from popular operettas.

The glee club as a unit deserves much credit for excellent execution of its offerings and especially for the keen attention and alert response which the singers manifest toward Mr. Erb's leadership. The voices were fresh and virile, the harmonization was praiseworthy and the adherence to rhythm and regard for pitch were commendable. The principal soloist was William S. Hess, tenor, a student of Lafayette College and a vocal pupil of Florence Easton. Others assuming featured parts were Richard I. Darnell, basso, Robert K. Duer and Elbert H. Ross, baritones.

Of interest among the items of the printed list were three Russian folk songs which were given their first performance. These compositions were dedicated to Mr. Erb and the Lafayette musical organization by the composer, Boris Levenson, who has arranged them effectively for tenor and choir with instrumental background comprised of piano, violas and cellos.

Thomas Edwin Yerger, the organist and piano accompanist for the club, lent variety to the concert with his organ solos, which included a fugue and a chorale of Bach and Krebs' prelude and fugue in C. The hearty and sincere applause from the listeners bespoke the success which the Lafayette ensemble attained at their New York recital and they may well record this as a major achievement worthy of their fine reputation.

FEBRUARY 27

Philharmonic Orchestra For the regular Thursday and Friday concerts of the Philharmonic Orchestra at Carnegie Hall, conducted last week by Hans Lange, he chose a program consisting of concertino in F minor, by Pergolesi-Franko; Beethoven's second symphony; Bernard Rogers' suite (premiered in Rochester last Spring) Once Upon a Time; and Escales by Jacques Ibert.

Sam Franko's arrangement (for string orchestra) of the Pergolesi makes an effective concert number, and reveals informed craftsmanship.

The Rogers score (for chamber orchestra) derives from Andrew Lang's Coloured Fairy Books, and uses five of its tales, done into short pieces by the composer, who reveals deft and delicate mastery of orchestration, melodic resource, and skill in characterization. The subjects are treated with light fancy, bright coloring, and impish humor. Much applause called the creator to the platform for several bows.

Lange led the Rogers music with sensitive appreciation of its nature, and the orchestra gave exquisitely of tone and shimmering technic.

To those qualities were added robustness and classical dignity in the Beethoven opus, whose interpretation won warm auditor response for Lange and his splendid symphonic instrument; the combination also ending the evening with brilliancy and zest in the suggestive music by Ibert.

FEBRUARY 28

Paul Stassévitch and Symphony Orchestra The second appearance this season of Paul Stassévitch as conductor was made in the Town Hall on Friday evening, when he led an orchestra of fifty-five men in a program or novel old and modern music.

Two first performances in New York were included—Harold Saeverud's fifty small variations for orchestra (op. 8), and Zoltan Kodaly's Dances of Galanta. The first is a remarkably brief work, considering that it contains so much reworking of the original theme. It shows erudite and musicianly treatment of the most genial sort. The Norwegian composer is obviously a clever craftsman, if his score does not attempt any portentious utterance.

The Kodaly dances are lusty, folklike and filled with rude energy. There is a colorful orchestration, at times almost as blatant as that of American jazz. Their reception was markedly enthusiastic.

Elsewhere on the program appeared Roussel's sinfonietta for string orchestra (op 52), a sensitive, subtly integrated and harmonically colored piece of modern writing by the gifted French composer. The standard reper-

(*Continued on page* 35)

Said of EUNICE NORTON:

"SHE IS ARTISTIC TO HER FINGER TIPS AND POSSESSED OF AN ART THAT IS AS UNIQUE AS IS HER ABILITY IN PROFOUNDLY FEELING AND LOVING MUSIC AND SO DESCRIBING AND INTERPRETING MUSIC AS TO MAKE OTHERS LOVE IT TOO."

Reed Gammell,
Ogden, Utah.

THIS SEASON SOLOIST with

New York Philharmonic Orchestra
Philadelphia Symphony Orchestra
Boston Symphony Orchestra
Los Angeles Philharmonic Orchestra
San Francisco Symphony Orchestra

GUEST STAR

General Motors
RCA Victor
Kraft Hour
Squibb Hour

"BEST SONG RECITAL OF THE SEASON, UP TO THIS WEEK: LOTTE LEHMANN'S IN THE TOWN HALL."
—The New Yorker (Feb. 15, 1936)

Critics Unstinting in Praise

From the N. Y. Press of Feb. 3-4, 1936

LOTTE LEHMANN'S recital brought out a host of her fervent admirers who *packed the Town Hall to capacity* yesterday afternoon and deluged the soprano with sustained volleys of *applause after every number* on her lengthy list.

Miss Lehmann immediately established that intimate contact between herself and her hearers which must be reckoned as one of the many reasons for *her enormous success* as a recitalist. She made every one of her ardent followers feel that she was directing her efforts to him or her, as the case might be. And she did so with a *charm of manner*, a graciousness and sincere desire to please that was disarming as well as captivating.

The most memorable of all Miss Lehmann's interpretations at this recital was her exceptionally dramatic and vivid rendition of Schubert's "Der Doppelgaenger," *which only the greatest singers may attempt with impunity.*

—New York Times

***The huge audience* that attended enjoyed the rare experience of "feeling" a dozen great songs as the composers and the lyricists who created them felt them. At any rate, As Lotte Lehmann felt them, which, it is reasonable to suppose, is the equivalent, for the emotion which *this magnificent artist* communicates to her audience is implicit in the words and music. . . .**

As in opera, Mlle. Lehmann offers to her listeners, in recital, nothing less than herself. She withholds nothing of her sincerity, her passionately responsive nature, *her glamorous personality*, her warm persuasiveness. . . . She sings, as they say, from the heart, and *her singing unfailingly reaches the heart.*

—New York Evening Post

Town Hall could not well have held more auditors than were gathered there yesterday afternoon to hear the song recital of Lotte Lehmann, *popular soprano* of the Metropolitan Opera.

***A concert of elevated purpose* and effect was this, and it brought a richly deserved *series of ovations* to Mme. Lehmann.**

—New York American

Here is a *rare intelligence* in league with a *rich musical endowment* leading to the highest point of artistic expression. Her audience crowding Town Hall was a distinguished gathering.

—New York Evening Journal

As a prelude to an extensive concert tour, Lotte Lehmann sang at Town Hall yesterday afternoon before *the usual capacity audience.*

—New York Herald Tribune

LOTTE LEHMANN

World Famous Prima Donna Soprano

Metropolitan Opera Association, New York

Chicago, Cleveland and San Francisco Opera Companies

Covent Garden, London—Paris Grand Opera—
Vienna State Opera—Salzburg Festival

Available for Concerts, Opera, Radio

SEASON 1936 - 1937 NOW BOOKING

Management

METROPOLITAN MUSICAL BUREAU, Inc.

113 West 57th Street, New York City

Division of Columbia Concerts Corporation of Columbia Broadcasting System

RCA Victor Records, including special lieder recital in Album Form.

METROPOLITAN OPERA

TANNHÄUSER, FEBRUARY 24

The fourth performance of Tannhäuser at the Metropolitan was presented with a cast and general ensemble which Wagner must have visioned when he wrote the work. The superb singing and Nordic beauty of Kirsten Flagstad as Elisabeth; the Venus so capably portrayed by Gertrude Kappel; the role of the Landgraf exemplified with the dignity and graciousness of a monarch by Ludwig Hofmann; the heroic splendor of Lauritz Melchior in the title role; Friedrich Schorr, an artistic and sonorous Wolfram, and Artur Bodanzky conducting as if inspired —these were the leading factors in a fine performance which the capacity audience present recognized and applauded. Others taking part were Hans Clemens, who was an excellent Biterolf; Arnold Gabor, Giordano Paltrinieri, James Wolfe and Charlotte Symons, the latter doing fine singing as the young Shepherd. The American Ballet Ensemble added considerably to the excellence and enjoyment of the performance.

LA BOHEME, FEBRUARY 26

Due to the illness of Dusolina Giannini, the scheduled first hearing of Norma was postponed from this evening and La Boheme substituted. The cast was an illustrious one, with Lucrezia Bori singing Mimi; Giovanni Martinelli appearing as Rodolfo; Ezio Pinza interpreting the part of Colline; and other efficient artists including Helen Gleason (Musetta), George Cehanovsky (Schaunard), Louis D'Angelo (Benoit), Max Altglass (Parpignol) and Carlo Coscia (A Sergeant).

Following Mr. Martinelli's first aria in Act I, such enthusiastic applause and cheers acclaimed him that the performance was interrupted for several minutes. This ovation was well deserved, for the eminent tenor was in unusually fine voice and the effortless ease with which he sang from the beginning to the end of the opera aroused the keenest admiration.

Lucrezia Bori also gave a moving histrionic and vocal delineation of the pathetic heroine, one in which her supreme musicianship was displayed magnificently. Mr. Pinza was excellent as Colline, offering a particularly eloquent presentation of the aria in the third act in which he sings a farewell to his coat.

The orchestra was under the expert guidance of Gennaro Papi.

GÖTTERDÄMMERUNG, FEBRUARY 27 (MATINEE)

An audience which completely filled the house listened to the last of the Nibelungen operas for five hours. Applause, with shouts of approval, was given to Siegfried (Lauritz Melchior) and Brünnhilde (Kirsten Flagstad), and the heroic epic made an indelible impression. The Teutonic Saga, on which the drama is based, known in various forms since A. D. 1000, said to have been first written down by Minnesingers about A. D. 1200, and remodeled by the Burgundian-Franks, even contains reference to Lohengrin and Elsa de Brabant. Immortalized by Wagner, this is the most stupendous work known to music.

The personnel of the performance under Artur Bodanzky (who also received personal tribute of applause) was that of former presentations. The simplicity and dignity of Mme. Flagstad, her glorious voice encompassing all demands for power and nuance; the fine appearance and style of Mr. Melchior, his repeated extreme high tones and evident concentration in every gesture; the ponderous voice and malignity of Emanuel List's Hagen; the Gunther of Friedrich Schorr, full of resonance and dignity; the Alberich of Eduard Habich, all were noteworthy, building an ensemble of the highest tonal artistry. Karin Branzell's musicianly finesse and powerful voice, Dorothee Manski's full tones and histrionic facility were additional assets. The horde of songful retainers constituted a lusty chorus, and the management of stage effects was notably efficient. Completing the cast, in familiar roles, were Editha Fleischer, Irra Petina, Doris Doe, Max Altglass and Arnold Gabor.

MADAM BUTTERFLY, FEBRUARY 27

Puccini's Madam Butterfly, one of the most frequently presented operas of the season, had another hearing on Thursday night. The principals had all made previous appearances in their roles. They were Hilda Burke, charming and tuneful in the title role; Frederick Jagel, Pinkerton; Richard Bonelli, a sonorous and dignified Sharpless; Ina Bourskaya, Suzuki. The part of Kate Pinkerton was taken by Dorothea Flexer, and the others in the cast were Giordano Paltrinieri, Max Altglass, Louis D'Angelo, Mario Gili and George Cehanovsky. Ettore Panizza conducted a well routined performance.

LOHENGRIN, FEBRUARY 28

The attraction at the Metropolitan Opera House on Friday night was the Wagnerian favorite, Lohengrin, which featured in the title role René Maison, Belgian tenor, in his first New York appearance in this characterization. Mr. Maison projected his voice magnificently, again attaining marked success with his audience and increasing his popularity as a musician of distinction and an actor of finished technic. He enlivened his part with a deeply felt and thoroughly understood impersonation which arrested attention for its authenticity and brought demonstration of approval from his listeners after the principal arias. The duet in the first scene of the third act was undoubtedly a high spot of the performance wherein Mr. Maison was heard with Elisabeth Rethberg, who interpreted Elsa. Mme. Rethberg sang with the brilliancy of vocal quality commensurate with her previous portrayals as the heroine of this work. Prominent among the other participants were Ludwig Hofmann as King Henry, Eduard Habich as Telramund and Gertrude Kappel exceptionally fine as Ortrud. George Cehanovsky, originally scheduled to enact the King's Herald was unable to take part and was replaced by Julius Huehn. Mr. Huehn scored heavily with the audience and his conception was impressive for its masterly display of vocal attainment and for the virile splendor lent by his massive physique. The opera house was thronged for the occasion and prolonged applause bespoke eloquently the appreciative disposition of those present.

PAGLIACCI, SERENADE AND GIANNI SCHICCHI, FEBRUARY 29 (MATINEE)

A feature of the Saturday afternoon performance of the triple bill—Pagliacci, the ballet Serenade and Puccini's comedy Gianni Schicchi—was the appearance of Julius Huehn in his first Metropolitan performance of the title role of the last named opera. He had sung it at the Juilliard School of Music several years ago. Mr. Huehn, in excellent voice, displayed the flair for the humorous indispensable to this part. He won plenteous applause and his portrayal evoked much laughter. The rest of the cast of Gianni Schicchi was familiar—Hilda Burke (Lauretta), Joseph Bentonelli (Rinuccio), Ina Bourskaya, Marek Windheim, Charlotte Symons, Frank Castino, George Cehanovsky, Chase Baromeo, Louis D'Angelo, Thelma Votipka, Pompilio Malatesta, Alfredo Gandolfi, James Wolfe, Arnold Gabor. Gennaro Papi conducted both the operas, replaced on the podium by Pietro Cimara for the ballet.

For Pagliacci, a brilliant cast, heard several times previously, was assembled. These included Queena Mario, a tuneful Nedda; Giovanni Martinelli, singing with power and vocal finesse, as Canio; and Richard Bonelli, Tonio, impressive tonally and in his handling of the role. Giordano Paltrinieri and George Cehanovsky completed the line-up. Serenade, one of the most popular ballet offerings of the season, had its usual effectiveness.

DIE WALKÜRE, FEBRUARY 29

Making her re-entrance on the stage of the Metropolitan after an absence of six years, Florence Easton was rapturously greeted by one of the largest audiences of the season on Saturday evening in Die Walküre. Mme. Easton appeared as Brünnhilde and sang the difficult music of this role with beauty of tone and absolute fidelity to pitch. Her enunciation had amazing clarity and she acted with that consummate skill which has always been one of her greatest assets. Mme. Easton is one of the few operatic artists who always reacts intelligently when she is being addressed by other actors on the stage. Particularly in her scene with Wotan in the second act, she offered a poignantly moving delineation. Applause greeted her both before and after the Walküre Cry at the beginning of Act II. And, what was even more unusual at a Wagnerian performance, Karin Branzell (Fricka) received spontaneous hand-clapping upon her exit after her scene with Wotan.

This acknowledgment was richly deserved, as Mme. Branzell gave a magnificent interpretation of the goddess. Rich and perfect vocal production was combined with superb acting.

Gertrude Kappel was the able and tonally meritorious Sieglinde of this performance. Her make-up was exceedingly attractive. Paul Althouse, singing Siegmund was more at ease in the part than ever before. He was in excellent voice and aroused the enthusiasm of his listeners as did Mme. Kappel.

Other creditable interpretations, all well known to Metropolitan Wagnerites, were offered by Emanuel List (Hunding), Ludwig Hofmann (Wotan) and the Valkyrie (Dorothee Manski, Charlotte Symons, Pearl Besuner, Ina Bourskaya, Irra Petina, Doris Doe, Thelma Votipka and Myrtle Leonard). Artur Bodanzky conducted this electrifying production.

SUNDAY NIGHT CONCERT, MARCH 1

Billed as a gala program with scenes intimes in costume, the Sunday night entertainment was of a high standard. The evening enlisted the vocal gifts of Hilda Burke, Helen Gleason, Margaret Halstead, Helen Jepson, Dorothea Flexer, Helen Olheim, Irra Petina, Max Altglass, Paul Althouse, Frederick Jagel, Desire Defrere, Alfredo Candolfi and Ezio Pinza. The American Ballet repeated their popular offering, Serenade, and the Metropolitan Opera House Orchestra, conducted by Wilfred Pelletier, presented two instrumental numbers (by Lalo and Tschaikowsky), as well as furnishing background for the singers and terpsichoreans. The costume interludes were a scene from the second act of Tristan and Isolde, presented by the Misses Halstead and Olheim and Mr. Althouse; and an excerpt from Act I of Cavalleria Rusticana, given by the Misses Petina and Flexer and Messrs. Jagel and Defrere. A large audience was in attendance and applauded ardently.

RACHELLE SHUBOW,
pianist, gives a recital in Jordan Hall, Boston, on March 30. Her program includes the first performance of Frederick S. Converse's From the Hills (Campfires, Lake Solitude, Shadows and The Dancers); in addition to compositions of Bach, Mozart, Schubert, Dohnanyi, Delibes-Dohnanyi and Liszt.

Casella Discovers Clementi Works

Rome and Turin Hear Two Symphonies by Composer of "Gradus"

ROME.—Of historical as well as musical interest was the recent concert conducted by Alfredo Casella at the Augusteo. Casella's latest contribution to world music is the discovery and revision of two symphonies by Clementi (Rome 1752-London 1832). Clementi's fame rests principally upon his Gradus ad Parnassum and piano sonatas, but not many people of the present time know him as a symphonist, though in the latter domain he left no less than twenty remarkable compositions.

It is also pertinent to remark that many critics of Clementi's time did not hesitate to consider his work greater than that of Haydn and Beethoven; yet mysteriously at his death, every vestige of his symphonic opuses seemingly disappeared. In 1871, the British Museum acquired a few fragmentary symphonic sketches and Clementi autographs. In 1917, Dr. William Cummings, collector of musical manuscripts and autographs, died, leaving a rich inheritance in this line, which was sold at auction. The catalogue of this sale announced an important number of Clementi documents, and Carl Engel, then head of the music department of the Library of Congress, Washington, realizing their importance, bought the entire collection for America's national library. Casella, on tour in America, did some exhaustive work in the Congressional Library, the result of which was that Clementi's reconstructed D major symphony was heard for the first time in his native city, and for the first time in a hundred years in any form whatever, at the Augusteo concert, January 5. Another symphony, in C major, rescued and revised in the same manner, was performed for the first time in Turin, Casella's native city, December 13.

An appreciative and critical Roman public accorded Casella a triumph, not only for this achievement, but in recognition of the beauty of the symphony and other numbers on the program. An orchestration of the Chaconne, by Bach, was one of these, Casella having dedicated the work to Koussevitzky and the Boston Orchestra. Another Casella first audition was concerto for cello and orchestra, dedicated to cellist Arturo Bonucci, who played the solo part.

STELLA SAXTON.

N. LINDSAY NORDEN

Conducting the Reading Choral Society: Orchestra from the Philadelphia and the Reading Orchestras.

CHORUS * ORCHESTRA * BALLET

To Mr. Norden must go most of the credit for his courage in undertaking a project so gigantic as this and disposing of it in such fluent and altogether masterly style. His task of coordinating the efforts of almost two hundred singers, an orchestra of forty and a ballet company (Phila. Ballet) of more than thirty, was a monstrous one,—a task to be met with, successfully, only by a skilled musician and artist, and Mr. Norden is every inch of that. . . . The orchestra . . . has rarely been more conspicuous by virtue of its eloquent response to every wish of the conductor. . . . It was an innovation not only for musical Reading, but for the musical United States and it was an overwhelming success.—*"Pardon Me" column, Frank Lynn in the Reading "Times."*

Tumultous applause, stamping and calls for encores punctuated the program at frequent points. The work of N. Lindsay Norden conductor of the Society was nothing short of heroic; to weld a ballet, a chorus of 150, orchestra of 40 into one harmonious and smoothly functioning whole seemed a well-nigh impossible feat. Mr. Norden acquitted himself excellently and created a thrilling background for the dance features of the program.—*Reading "Eagle."*

And there were calls of "Bravo, bravo!" and "More, more!", a method of venting enthusiasm which this particular reviewer never has experienced in nearly a decade of reviewing in Reading. . . . It must have been quite a task for N. Lindsay Norden, conductor of chorus and orchestra, to rule tempo, attack and mood of orchestra and chorus and at the same time keep constant eyes on the dancers. But he did it, masterfully. . . . High spots were, first the ballet suite from the Norden orchestration of "Iphigenia in Aulis," Gluck, and second the wildly barbaric and pulse-raising Polovetzian dances. The chorus work was everything that Reading audiences have come to expect of the Reading Choral Society, and the orchestra's accompaniments and separate numbers were excellent.—*Reading "Times."*

WOTAN ZOELLNER

VIOLINIST

Personal Representative: G. H. Dalrymple, 229 West 42nd St., New York

"A performance that will not soon be forgotten"— Boston Advertiser, February 8, 1936

BOSTON EVENING TRANSCRIPT, FEBRUARY 8, 1936

Enter Smeterlin as Koussevitzky Returns

Polish Pianist Notably in a Chopin Concerto at the Symphony Concert

By Moses Smith

WHEN Serge Koussevitzky walked on the stage of Symphony Hall to begin yesterday's matinee concert of the Boston Symphony Orchestra he was warmly greeted by an obviously friendly audience, eager to welcome him back after his mid-season's rest. For his part, the conductor seemed equally eager to return to his work. And there seemed, in his bearing and gesture, a renewed elasticity that has occasionally been lacking in his recent appearances.

In the Chopin F minor Piano Concerto, for which the soloist was Jan Smeterlin, playing with the Symphony Orchestra for the first time, conductor and players have little more to do than keep pace with the pianist. Dr. Koussevitzky kept the orchestral players in the position of discreet accompanists.

It is difficult to explain why Smeterlin has been so long in coming to the symphony concerts. From the time when he first came to Boston to give a solo recital in the Repertory Theater some years ago he has been recognized as a pianist, musician and interpreter of seriousness of purpose, keen understanding and most engaging directness of expression. He has not, it is true, the glamour of the romantic pianist; but he can say, at the piano, the same things quite as eloquently. He has not the superficial brightness of the smartest modernists; but his touch can be just as facile and—at need—as brittle.

These apparently contradictory qualities are necessary for a sympathetic performance of the Chopin Concerto. Smeterlin displayed them at their best. The slightest nervousness at the outset aside, he disposed of the glittering passage-work of the first and third movements with the greatest ease and with an almost nonchalant self-confidence. The tones succeeded one another as the gems on a string of pearls. The memory of de Pachmann was evoked.

The slow movement was sung with a sweetness and gentleness that never became saccharine. When, in the other movements, a more majestic or pompous utterance was demanded, Smeterlin could summon the requisite quantity of tone without apparent straining and without overdriving. He remembered, fortunately, that this Concerto was early Chopin; that, although it was written by a young man going through a difficult storm-and-stress period, the music has a classic poise when compared to the later Ballades, Scherzi and Sonatas.

Nor did Smeterlin forget the operatic outline of so much of the thematic material of this Concerto (as elsewhere in Chopin's music). Fortunately the pianist of yesterday had none of the modernist's inhibitions concerning the nature of piano tone. If he realized that this tone is produced fundamentally by the blow of a hammer against a taught metal string, he did not disdain the by-products. In other words, he made the piano sing (when the music sings) to the best of its ability.

Concerning the merits or demerits of the Chopin Concerto much has been written. It can be said that Smeterlin, while doing honor to the memory of his great fellow-countryman, justified, by his performance, the inclusion of the Concerto in a symphony program, where it has not appeared for many years.

BOSTON POST, FEBRUARY 8, 1936

SMETERLIN SOLOIST AT SYMPHONY

Pianist Gives Masterly Rendition of Chopin's F Minor

BY WARREN STOREY SMITH

Jan Smeterlin, making his first appearance in Symphony Hall as the soloist in Chopin's F minor pianoforte concerto, contributed the chief news interest in yesterday's Symphony concert.

OVATION FOR PIANIST

Those who have been extolling Mr. Smeterlin's merits to a generally unheeding public yesterday had their reward. Warmly applauded after each of the first two movements of the Concerto, the pianist received an ovation after the third.

Has Flair for Chopin

It is not too much to say that Mr. Smeterlin's version of this Concerto yesterday was one that no other pianist could duplicate. From the first he has evinced a peculiar flair for Chopin's music, thereby recalling dePachmann, although he brings to it an ampler musical and emotional resource than his eccentric predecessor could command. The breadth and intensity with which Mr. Smeterlin can endow certain pieces of Chopin were not called for yesterday, but there were other excellences: The clean, polished technique, the supreme grace and elegance in the turning of a phrase or in the tossing-off of bravura passages, the exquisite and precise rhythmic sense, the melting tone with which the still lovely cantilena of the Larghetto was sung. And since the pianist was Mr. Smeterlin, it was good to hear for a change a concerto of the virtuoso type in which the soloist is very nearly all-important.

BOSTON GLOBE

FEBRUARY 8, 1936

SYMPHONY HALL

Boston Symphony Orchestra

Jan Smeterlin was the star attraction at the Boston Symphony concert yesterday afternoon, and his brilliant playing of the Chopin F minor Piano Concerto aroused successive waves of applause. Although the Polish pianist, who is by common consent one of the outstanding musicians of the day, made his Boston debut with a recital in the Repertory Theatre five years ago last Autumn, not until yesterday had he appeared with the Boston Symphony Orchestra. Mr Smeterlin has come to be regarded as a particularly fine player of Chopin one whose style is neither harsh and superficial nor, on the other hand, soft or sentimental.

The delicacy of his "touch," the perfection of his technic and especially the sensitive, musicianly qualities of his interpretations have long since become familiar to the local musical public. The Chopin concerto in F minor is somewhat of a curiosity nowadays—so, for that matter, is its companion in E minor. Guiomar Novaes was the last to perform it with this orchestra, and that away back in 1917. The most conspicuous reason for its revival is the presence of such a pianist as Mr Smeterlin, though devout adherents to the Chopin faith will probably cry "Heresy!"

Nevertheless, there are beauties in it of phrase and melody and harmony, no matter how sprawling the form and how repetitive. Chopin's metier undoubtedly lay in the smaller forms. The concertos and even the sonatas do not contain nearly so much concentrated loveliness as some of the brief preludes of Opus 28. Mr Smeterlin made the most of the work, and as usual, his dexterous fingers produced sonorities smooth as velvet.

BOSTON EVENING AMERICAN

Jan Smeterlin Soloist With Symphony

By RUTH MARSTERS

Dr. Koussevitzky's return after an absence of two weeks, and the first appearance with the orchestra of the distinguished Polish pianist, Jan Smeterlin, marked the Boston Symphony concert on Friday afternoon.

In commenting on Smeterlin's performance of the Chopin Concerto, one must necessarily resort to superlatives.

It was characterized by the sensitiveness and poetic ardour, the subtlety and brilliance, which have established him as one of the leading exponents of Chopin's music.

The orchestra performed in complete sympathy with the soloist.

The audience was enthusiastic in its approval and recalled Smeterlin to the platform several times.

BOSTON ADVERTISER —FEBRUARY 9, 1936—

Jan Smeterlin At Symphony

By Ruth Marsters
Music Editor

TRANSLUCENT performances of an eminently enjoyable program—of which the first appearance of Jan Smeterlin as soloist was a notable part—distinguished the Boston Symphony concerts of Friday afternoon and Saturday evening.

Smeterlin's performance of the Chopin Concerto will not soon be forgotten. A fine artist and a brilliant pianist, his reading was instilled with sheerest poetry, voicing the composer's own sensitive, tender, and impassioned nature.

Chopin composed this Concerto

AVAILABLE NOVEMBER and DECEMBER, 1936

Steinway piano

Management

NBC ARTISTS SERVICE
RCA Bldg. New York

George Engles, Managing Director

Birmingham Musical Offerings Rich in Appeal to Enthusiastic Audiences

Vienna Choir Boys, Nelson Eddy, Monte Carlo Ballet Russe, and Nathan Milstein among Feted Visitors—Civic Orchestra Assisted by Resident Soloists

BIRMINGHAM, ALA.—That charming organization of young voices, the Vienna Choir Boys, was presented in concert here by the Birmingham Music Club before a packed audience in Phillips Auditorium. The entire program was delightful and highly artistic, but especial mention is due Schubert's Der Hausliche Krieg, which revealed both the singing virtuosity and the histrionic ability of the gifted boys. Beautiful, also, was the choir's interpretation of an arrangement of Strauss' Tales from the Vienna Woods. While in Birmingham the Vienna boys were guests of honor of the Apollo Boys Choir of this city, at the home of their director, Coleman Cooper. In return, the Vienna boys extended the Birmingham boys an invitation to visit them next summer in Austria, which was accepted.

EDDY IN RECITAL

Nelson Eddy, baritone, was presented in concert here as the third artist on the course of the Birmingham Music Club, and his appearance marked another triumph in the notable career of this popular young singer. The Music Club was forced to move his concert from Phillips Auditorium to the Municipal Auditorium, so great was the demand for seats. There an audience of 6,000 sat in rapt attention under the spell of his voice and personality. He drew the largest audience that has ever attended a Music Club concert in this city. He opened his program with recitative and aria from Mozart's Le Nozze di Figaro, immediately winning an ovation from his hearers. He was forced to respond with an encore. Then followed a group of German Lieder, which were delivered with a fine degree of artistry. Another aria, Ballad of Adamastor, from L'Africaine, and a group of English and American songs completed his program, but many encores were demanded and generously given. Theodore Paxson was efficiently at the piano.

BALLET RUSSE APPLAUDED

Again the Monte Carlo Ballet Russe, which drew a large audience last season here, was presented in the Municipal Auditorium, under the auspicies of Mrs. R. C. Woodson, president of the Alabama Federation of Music Clubs, and delighted lovers of the terpsichorean art with exquisite dancing, beautiful costumes and fantastic color. The repertoire offered Le Lac Des Cygnes choreographic poem to the music of Tschaikowsky; Les Presages, to Tschaikowsky's fifth symphony, with choreography by Leonide Massine; and Soleil De Nuit, to the music of Rimsky-Korsakoff. Outstanding artists were Massine, Baronova, Lichine, Jasinsky, and Danilova.

BIRMINGHAM CIVIC SYMPHONY ORCHESTRA CONCERT

The Birmingham Civic Symphony Orchestra was heard by a large and appreciative audience at the Municipal Auditorium in the third concert of this season, Dorsey Whittington conducting, with Harold Cadek, cellist, and Angelo Silva, flutist as soloists. Again the orchestra attempted an ambitious program and achieved a triumph. Beethoven's fifth symphony was the opening offering, and the ensemble performed it with a degree of skill and artistry that moved the audience to tumultuous applause. The Song of the Evening Star, from Wagner's Tannhäuser, was played as a solo by Harold Cadek on the cello, with a harp accompaniment by Mrs. J. D. Moore, and an exquisitely beautiful background from the string section. Cadek has few superiors on this rich-toned instrument. Bethlehem, by Burnett Tuthill was the featured American number on the program, and was well received by the audience. In the dainty Minuet d'Orphee, by Gluck, Angelo Silva demonstrated his artistry on the flute, and was warmly applauded by the audience. Tschaikowsky's stirring Overture, 1812, made a thrilling close to a splendid program. In this number the orchestra was supplemented by the Alabama Boys' Industrial School Band, and the brass section was heavily augmented. The composition was played in its entirety, even to the firing of the cannon. As an encore the orchestra played the Londonderry Air, with Ottokar Cadek playing the lovely violin solo part. The symphony orchestra gave two out-of-town concerts during the week, one in Anniston and another in Florence, scoring a triumph at both places.

MILSTEIN WINS HEARERS

Nathan Milstein, Russian violinist, was the fifth artist presented in concert by the Birmingham Music Club this season. He appeared in Phillips Auditorium, and completely charmed his audience with his remarkable virtuosity. He played the Vivaldi sonata in G Major; the Bach G minor for violin alone; and a Mendelssohn concerto. He gave his own transcription of a Chopin nocturne. Other composers were Pagnanini, Chopin, DeFalla, Bloch, and Wieniawski.

The Birmingham College of Music (Guy Allen, president) presented Rosalie Postell Ruffin in piano recital at the college. She is a pupil of Mr. Allen, and is a candidate for teacher's certificate. Assisting her was Evelyn Saunders Hays, soprano, pupil of Phyllis Waites Sullivan.

BRAHMS SOCIETY PROGRAM

The Brahms Society (young musicians group) of the Birmingham Music Club presented Olive Cheek Humphrey, soprano, and Roy McAllister, pianist, in joint recital in the Concert Hall of the Birmingham Conservatory of Music. Both are members of the faculty of the conservatory. Mrs. Humphrey has a beautiful and well trained voice, which was shown to advantage in an aria and several groups of songs. Mr. McAllister, pupil of Dorsey Whittington, is a brilliant pianist and included in his ambitious program the Symphonic Etudes of Schumann.

A. G.

George Kazamek to Return to America

George Kazamek, violinist, now in Europe, plans to return to the United States this year. During his stay abroad Mr. Kazamek played for President Masaryk of Czechoslovakia, and was the guest of the President and his daughter for three days at the Castle of Topolcianky. Mr. Kazamek, returning to his European headquarters in Coblenz, Germany, from a recent tour of England, is now engaged in adding to his repertoire. Numbers new to his programs include two Mozart concertos arranged by his teacher, Willem Kes, and a modern concerto by Alfred Brüggemann which is still in manuscript.

Hope Johnston Makes Portraits of Musicians

Hope Johnston, pianist and accompanist, has completed a set of pencil portraits of prominent musicians. These are informal studies and have not been posed, but are as the artist received her impressions from fleeting glimpses on the concert stage and opera. Those whom Mrs. Johnston has used as subjects are Lawrence Tibbett, Ignace Paderewski, Gladys Swarthout, Ora Witte, Serge Koussevitzky, Willem van Hoogstraten and Giovanni Martinelli.

Hart House Quartet's New York Program

The program to be given on March 23 in Town Hall, New York, by the Hart House Quartet consists of Mozart's D minor quartet, Moods by H. Waldo Warner, and the Beethoven quartet (op. 59, No. 2). The Warner composition has the subtitles Pleading, Gracious, Puckish, Devotional, Hysterical, Amorous, Conceited.

The Hart House String Quartet recently returned to New York for a few days from the Pacific Coast, where they have been making a tour. They are now fulfilling engagements in New York State and in Canada. With James Levey, formerly of the London String Quartet, at their head, the Hart House players are in the midst of their most active season.

Jacqueline
SALOMONS

"A truly artistic virtuoso,—in poise, sincerity and skill of performance combining the grace and infallibly fine taste of the French musician. The program was arranged with fine judgment. Miss Salomons has toured America for the past few years with steadily growing recognition."

Minneapolis Journal, December 13, 1935.

"A first rank artist, worthy of consideration as one of the leading violinists of the day. There was true musical genius in her playing. There was decision, clarity, purpose, eloquence and fine proportion of line.

St. Paul Daily News, December 13, 1935.

"She not only achieves pure tone, but creates moving emotion. She immediately captured her audience."

Ashland Independent, January 10, 1936.

SAINT PAUL PIONEER PRESS. DECEMBER 13, 1935.

VIOLINIST SALOMONS WINS HIGHEST PRAISE

All-French Program Faultless in Arrangement and Execution.

By FRANCES BOARDMAN.

When Jacqueline Salomons had completed her violin recital last night at the Peoples church, it would have been not only easy, but delightful, to sit down and listen to it all over again. How seldom that could be truthfully said.

Perhaps the chief factor in such a happy state of things is this comely young artist's extremely fine technique, which is so sure, and used with such inerrant control, that it seems to be exercised almost without effort. But nearly as important was the constituency of her all-French program, which was built for beauty, dignity, and musical value. There was nothing in it designed to exhibit virtuosity for its own sake, and nothing in it calculated to catch superficial popularity. Aside from the important fact that it was skillfully arranged from the standpoint of balance and sequence, it made an appeal solely on the ground of legitimate musical beauty.

French genius, whether interpretive or creative, is unmistakably hallmarked by style, taste and restraint, and all of these qualities were gratefully in evidence throughout Mlle. Salomons' performance. Composers of the Seventeenth, Eighteenth, Nineteenth and Twentieth centuries contributed to the program, and through the medium of the artist's skill they displayed the typical Gallic faculty for being serious without dullness, poetic without sentimentality, formal without inanity.

The splendid "Poeme" by Chausson was done with quite exquisite distinction; so was the extremely beautiful A-major Sonata of Faure. The older classics—"Le Tombeau" of Leclair, the Largo of Clerambault, Senaille's "Allegro Spirituoso" and the Couperin Rigaudon, played as an encore, were given the delicate precision that belongs to them. Debussy's "Minstrels" found definite characterization of its own, and Milhaud's pleasant little Romance found sympathetic response to its mildly modernist demands, as did another encore, a manuscript bit by Jean Gallou.

Genia Nemenoff Luboshutz, who collaborated at the piano, echoed the sensitive taste of the violinist. Her touch has uncommon beauty, and her phrasing is contrived with uncommon musical logic.

This was, altogether, an evening to remember with unqualified satisfaction.

Management • NBC ARTISTS SERVICE • RCA BLDG. • NEW YORK • GEORGE ENGLES • *Managing Director*

JUILLIARD MUSICAL FOUNDATION

THE JUILLIARD SCHOOL OF MUSIC

JOHN ERSKINE, President

Announces

Examinations for Fellowships carrying free tuition in the

JUILLIARD GRADUATE SCHOOL

ERNEST HUTCHESON, Dean — OSCAR WAGNER, Assistant Dean

Fellowships will be awarded in:

VOICE
PIANO
VIOLIN
VIOLONCELLO
FLUTE
COMPOSITION
CONDUCTING

REQUIREMENTS FOR ENTRANCE TO THE EXAMINATIONS

1. Applicants should be of American citizenship, or, if minors, of American parentage.
2. Applicants should have graduated from high school, or from an equivalent school.
3. Applicants should be endorsed by their teachers and schools.
4. Applicants should furnish evidence of marked talent.
5. Applicants should be over sixteen years of age and under twenty-five, with the following exceptions:
   (a) Men singers may be between the ages of 16 and 30.
   (b) Applicants in Composition may be between the ages of 16 and 30.
   (c) Applicants in Conducting may be between the ages of 16 and 30.
   (d) Applicants in Flute may be between the ages of 16 and 30.

The Fellowship examinations will be held in New York City during the week beginning September 28, 1936. Applications must reach the school before July 1, 1936.

JUILLIARD SCHOLARSHIPS IN ORCHESTRAL INSTRUMENTS

Juilliard Scholarships in Orchestral instruments will be offered in the Institute of Musical Art by the Juilliard Graduate School. For details of requirements, etc., address the Juilliard Graduate School, 130 Claremont Avenue, New York.

THE JUILLIARD GRADUATE SCHOOL

130 Claremont Avenue — New York City

GENIE

CLAIR

(SMITH)

CONTRALTO

RETURNING TO AMERICA
From Successful Tour Abroad

Secretary, 1417 Steinway Hall, New York City

Toronto Has Brilliant Assemblage of Artistic Talent in Musical Month

Segovia, Pons, Novaes, Piatigorsky, Ruth Page, Harald Kreutzberg, Dalies Frantz, D'Alton McLaughlin and Others Appear—Toronto Symphony Orchestra, Canadian Grand Opera Association and Mendelssohn Choir Heard

TORONTO, CAN.—Andres Segovia, under the auspices of the Women's Musical Club, was heard in recital at Hart House on February 6, in numbers by Bach, Handel, Haydn, as well as a good deal of Spanish music, and Grieg's Peer Gynt Waltz. His marvelous mastery of his instrument, so seldom dedicated to such aspiring use, and his impeccable taste and color temperament raised his guitar to a rank equally worthy of highest respect with any other stringed instrument.

PONS SINGS TO THRONG

That night, Lily Pons sang to a packed house at Eaton Auditorium, displaying her matchless and amazing effects in many familiar operatic arias. Delicate, graceful, she provided thrill after thrill to her rapturous audience, who also warmly applauded Arpad Sandor at the piano and Marcel Hubert, whose cello selections, luscious and rich, made an admirable contrast to the coloratura's high-pitched brilliance. Our own Walter Whitaker supplied a nimbly expert flute obbligato to her Capinera (Benedict).

ORCHESTRA GIVES NOVELTY

The next afternoon, the symphony orchestra offered a handsomely varied program, opening with the Barber of Seville Overture, then playing a group of national dances, one of which (from Moussorgsky's Boris Godounoff) was encored by public insistence. The Benjamin Dale English Dance, originally written, Sir Ernest MacMillan explained, as part of incidental music composed for Beaumont and Fletcher's Knight of the Burning Pestle, had its *premiere* in Ruhleben prison camp at which he was present. One of its forms is an arrangement for violin and piano. Next came the Chopin piano concerto in E minor (op. 11), with Viggo Kihl as the soloist. Grandeur combined with delicacy, and brilliance with tendernesss made this a moving and memorable performance as was also the exquisite nocturne which followed. And the concert ended by the orchestra playing a concert overture in A major by their conductor, a work of virile, bright alertness, convincing and unerring development and expert use of the variously colored instruments, all in a clear modern idiom, although not aggressive or in the least self-conscious.

CARMEN LED BY HAGEMAN

That night, Carmen excellently conducted by Dr. Richard Hageman, drew an excellent house to Massey Hall. Edythe Shuttleworth gave a vivid characterization of the title-role, but seemed to rely more on her admittedly arresting personality than on her warm vocal endowments. Ruth Miller, a guest artist, made an appealing Micaela, and Sydney Rayner, another noted guest, was a towering Don Jose. James Flucker displayed a superb voice as Escamillo, and many other local singers acquitted themselves with high credit. On the whole, the event was praiseworthy musically.

TORONTO CHOIR IN BEETHOVEN

An important annual occasion, the appearance of the Toronto Mendelssohn Choir, under the scholarly and discerning conductorship of Dr. Herbert A. Fricker, took place at Massey Hall on February 11 and 13, performing Beethoven's Missa Solemnis the first night and a miscellaneous program the second. The huge choir of over two hundred and twenty-five voices, admirably homogenized, had the assistance of a hand-picked orchestra and, for the first night, of those fine singers, Frances James, soprano, Eileen Law, contralto, Alfred O'Shea, tenor, and Albert Kennedy, bass. The work was given a monumental reading, worthy of the choir's lofty standards. The second event, held many excellently chosen and finely performed works, but featured chiefly William Walton's Belshazzar's Feast, which took the house by storm. Its tingling electric quality and striking visibility were projected with astonishing forcefulness, both by the inspired chorus and by Frederick L. Newnham, the ideal baritone for the solo part.

On February 15, the Toronto Symphony Orchestra was heard in a compactly rich program. The Bach Brandenburg Concerto (No. 1) in F, with Walter Whitaker, flute, Elie Spivak, violin, R. Lodge, oboe, and A. J. Williams, trumpet, as soloists, made a beginning of substantial character, while Beethoven's seventh symphony was a magnificent concert in itself. The conductor reached great heights with cumulative effectiveness. Mendelssohn's Midsummer Night's Dream music and his Spring Song were adequate conclusion.

NOVAES TRIUMPHS

Guiomar Novaes was heard that evening at Eaton Auditorium in a massive program which she did in characteristic majestic fashion. Scarlatti, Beethoven, the Schumann Carnaval, a Chopin group, Gluck—of such was the variety of the selections, and fervor, glamour, poetry, insight and discipline—of such was the variety of her playing. A distinct and distinguished success.

RIGOLETTO SUNG

Rigoletto was the third production of the Canadian Grand Opera Association, with the same outstanding conductor, Richard Hageman, and the same guest-artists as for Carmen the previous week. Ruth Miller's Gilda was effective and Mr. Rayner's Duke all that was to be expected from this gifted and seasoned artist. Irvine Levine, endowed with a rich baritone voice, was the protagonist but unfortunately was the victim of a sudden attack of laryngitis which deprived him of all vocal effectiveness; his courage in going on and his mimetic sincerity, particularly in the moving scenes of the second act, however, won him the admiration and sympahy of his public as well as his colleagues.

Randolph Crowe gave the small part of Monterone an unexpected impressiveness, and all the other principals and male chorus acquitted themselves in accordance with their powers. Dr. Hageman, conducting, made the most of everything, and the favorite numbers, including the great quartet, with its burden heroically borne by the tenor, were decided hits.

LILIAS MACKINNON LECTURES

Lilias Mackinnon, impressive in the simplicity of her directness and yet sensational in the brilliance of her insight, gave a series of four lectures on Musical Memory at Toronto Conservatory on February 17, 18, 19 and 20, to an audience that began as a more or less full house and grew to overtax the capacity of the hall. Most of her hearers were representative musicians and teachers, all of whom were so impressed by her invaluable discourses that a return engagement had to be arranged. This Miss Mackinnon will fullfil after her return from Ottawa, Kingston and Montreal, where she was already booked to appear as piano soloist. This distinguished artist was brought here by the enterprising Association of Women Teachers of Toronto Conservatory (Evelyn Pamphilon, president).

CLASSIC SYMPHONIC FARE

Sir Ernest MacMillan, on February 18, once more conducted the symphony orchestra, when the Don Giovanni Overture (Mozart) and the Schumann second symphony made up the first half of the concert, the second selection proving almost overwhelming in its intensity and breadth. The pale spun-sugar of the Gluck-Mottle ballet suite (No. 1) seemed rather thin immediately after, particularly as it was followed by deFalla's Nights in the Gardens of Spain with its blotches and blarings of color, the whole topped off whimsically and sparkling with Elgar's Cockaigne Overture.

TUDOR MUSIC PROGRAM

Tudor Music was the subject charmingly and instructively treated by the Rev. Edmund H. Fellows, director of the choir of St. George's Chapel, Windsor. In addition to Canon Fellowes' lucid exposition, with an interesting demonstration of a song or two voiced by himself while he played a lute, the program had the further attractiveness contributed by the Tudor Singers of Toronto, under the direction of the learned Dr. Healey Willan. They sang a number of selections from Byrd, Gibbons, Mundy, Morley, including Weep You No More, Sad Fountains by John Dowland.

PIATIGORSKY IMPRESSES

Gregor Piatigorsky appeared the next night at Eaton Auditorium in a gigantic recital, performing technical acrobatics "with the greatest of ease," while also giving forth the gorgeous singing tone which seems particularly this cellist's own. An eighteenth-century sonata by a nameless composer, and the Beethoven A major were well contrasted, the first smooth and elegant, the latter elaborately eloquent. Castelnuovo-Tedesco's toccata was brilliant, but still more so the Zapateado of Sarasate, while a Weber *morceau* almost robbed his hearers of their breath with its sheer virtuosity.

CHAMBER CONCERT

On February 21, at the Art Gallery, the Conservatory String Quartet (Elie Spivak, Harold Sumberg, Tom Brennand, Leo Smith) gave a musical evening, performing on a set of old viols, the first two mentioned artists playing treble viols, the other two an alto viol and a *viola-da-gamba* respectively. Leo Smith addressed their audience of connoisseurs repeatedly, his keen comments adding much to the benefits of the evening. Various combinations and soli deftly demonstrated the tonal qualities and resources of the archaic instruments, as well as furnishing delightful music. Selections by Byrd, Marais, John Jenkins, Bach, Couperin and others afforded an ample program of exquisite character, though this does not imply that the dynamic effect was small. When one considers the many requisites in acquiring the unfamiliar technic, due to the greater number of strings, the breadth and depth of the finger-boards, the thickness of the instruments, the different tuning, one must pay a special tribute to the industry no less than to the ability of this eminent ensemble.

DANCERS DELIGHT

Wilfred C. James and Ernest M. Rawley presented Ruth Page and Harald Kreutzberg on the same Friday at Massey Hall, when these outstanding dancers displayed their expertness and artistry in a series of effects, all of them cleverly conceived and executed, and a few done with a touch of true genius. Though they typify the newer ideas in dancing, they never go to the grotesque extreme of which more self-centered artists are so frequently guilty. And as brevity is the soul of wit, with them terseness is the soul of expression.

MCLAUGHLIN IN ORGAN LIST

D'Alton McLaughlin, the accomplished organist gifted with highly individual ideas, gave a recital of unusual charm on February 22, at the Royal York Hotel. The large audience, although evidently not one given to frequent attendance at musical events, was nevertheless intently interested and surprisingly swayed by the brilliant performer and would have welcomed a program twice as long.

MOZART FOR TWO PIANOS

That afternoon the Toronto Symphony Orchestra's playing had many features, the first being Mozart's concerto in E flat for two

(*Continued on page 33*)

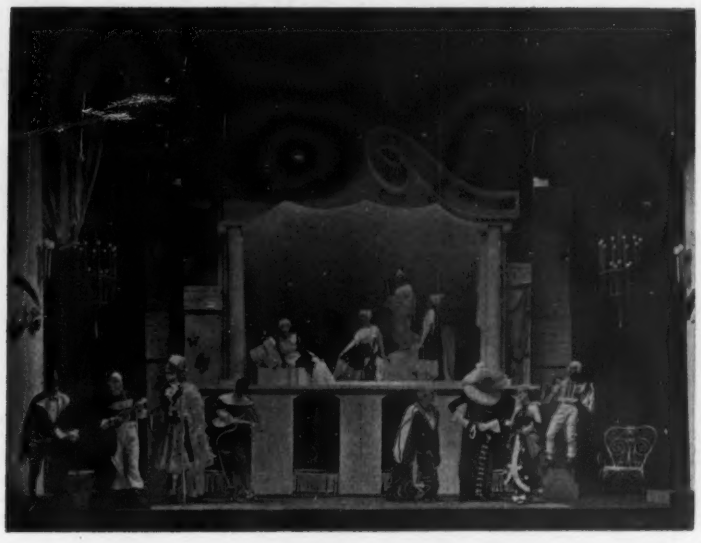
MUSIC LOVERS—We are offering some of the world's best recorded music at 50c & 75c per record (value $1.50 & $2). The Symphonies, Chamber Music, Operas, etc., of Bach, Beethoven, Brahms, Mozart, Wagner, etc. Mail Orders. Catalogue.
THE GRAMOPHONE SHOP, Inc., 18 EAST 48th St., New York

FRANK BISHOP
309 East 52nd St., New York City

ABRAM KAROL
YOUNG AMERICAN VIOLINIST
Mgt. Bernard R. Laberge, Inc
2 West 46th St., New York

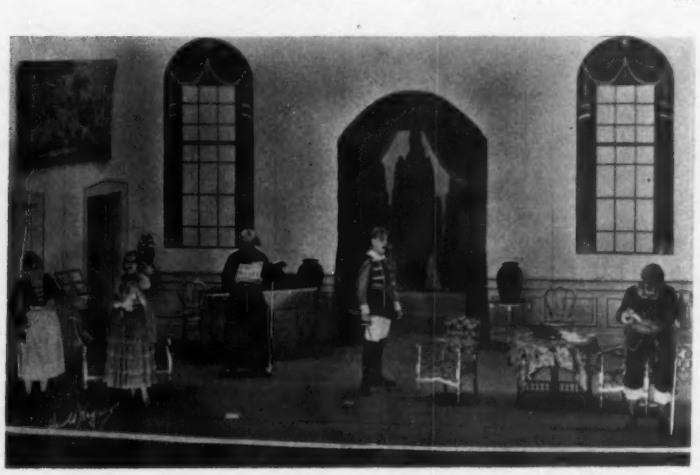
DORIS ADAMS HUNN
SYMPHONIC STUDIES
Lecture-recitals, each intimately introducing one symphony to the listener
701 Eighteenth St. Des Moines, Iowa

AN AMERICAN CONDUCTOR OF OPERA IN ENGLISH



SCENE FROM "ARIADNE ON NAXOS" BY STRAUSS
JUILLIARD SCHOOL OF MUSIC—1934

SCENE FROM "THE BARBER OF SEVILLE" BY ROSSINI
CHAUTAUQUA OPERA ASSOCIATION—1931



★ ALBERT STOESSEL

*Jack and the Beanstalk —Gruenberg	The Barber of Seville
*Helen Retires —Antheil	Cavalleria Rusticana
*Maria Malibran —Bennett	Orpheus —Gluck
**Il Finto Arlecchino —Malipiero	The Marriage of Figaro
**Julius Caesar —Handel	The Magic Flute
**Xerxes —Handel	Bianca —Hadley
**Ariadne on Naxos —Strauss	Madame Butterfly
Dido and Aeneas —Purcell	La Bohème
**Coronation of Poppaea —Monteverdi	Faust
Gianni Schicchi	Carmen
The Secret of Suzanne	The Tales of Hoffman
The Secret Marriage —Cimarosa	I Pagliacci
The May Queen —Gluck	Martha
	Pinafore
	The Pirates of Penzance
	The Yeoman of the Guard —Sullivan
	La Serva Padrona —Pergolesi

*World Premiere. **New York Premiere

These operas were given in English under Mr. Stoessel's direction at the Juilliard School of Music, the Worcester Music Festival, the Westchester County Music Festival, the Library of Congress in Washington and at Chautauqua, New York.

★ DIRECTOR WORCESTER MUSIC FESTIVAL

DIRECTOR—OPERA AND ORCHESTRA
JUILLIARD SCHOOL OF MUSIC

CONDUCTOR ORATORIO SOCIETY OF NEW YORK

DIRECTOR—SUMMER MUSIC SEASON
AT CHAUTAUQUA, N. Y.

SCENE FROM "THE MAGIC FLUTE" BY MOZART
JUILLIARD SCHOOL OF MUSIC—1935

Chicago Civic Orchestra Introduces New Concerto

Work by Irwin Fischer Premiered—Trudi Schoop Ballet Delights—Music Teachers National Association Meeting Held—New Sowerby Quartet Introduced—Symphony Orchestra in Enjoyable Program

CHICAGO.—At its second concert of the season the Chicago Civic Orchestra premiered a new concerto for piano and orchestra by the Chicago composer, pianist and conductor, Irwin Fischer. The meager audience assembled in Orchestra Hall, on February 23, had an opportunity to discover in this young composer a musician of the first order, a modernist whose work is harmonious and melodius. He is a writer who has much to say in concise terms for his original music is closely woven and the score superbly orchestrated. As a matter of fact the concerto gives greater opportunity to the orchestra than to the soloist and though it abounds in pianistic difficulties, the piano part forms only a segment of the whole orchestral scheme.

At the close of the performance the composer-soloist was recalled several times to acknowledge enthusiastic plaudits and well deserved was the demonstration as Mr. Fischer is not only a composer of marked ability but a pianist of fine attainment. Later in the program Mr. Fischer conducted the Sibelius Valse Triste and Finlandia, revealing himself to be a versatile leader.

Sibelius' Scenes Historiques, which received its first performance here on this occasion, won the approval of the listeners. The novelty as well as the Sibelius D major symphony were directed by Clarence Evans, Conductor Eric DeLamarter's right hand man, whose efficiency with a baton has often been lauded in these columns.

TRUDI SCHOOP AND HER BALLET

Trudi Schoop and her Comic Ballet again invaded the Studebaker Theatre for two performances on February 23, repeating on both occasions the success scored at their debut only a few weeks ago under the direction of Bertha Ott. Presenting the identical program in which they were first introduced here, they so delighted their folowers that another engagement (their final Chicago appearances of this season) was arranged for March 1 in the Studebaker Theatre.

MUSIC TEACHERS NATIONAL ASSOCIATION MEETING

President Earl V. Moore and the officers and Chicago members of the Music Teachers National Association had a meeting in the Palmer House on February 23. The organization will hold a three-day convention between Christmas and New Year's here and are preparing plans for that event. One of the features of the meeting was the unanimous election of Rudolph Ganz as chairman of the convention. He in turn is to name a committee to serve with him.

EMILY BOETTCHER IN PIANO RECITAL

Emily Boettcher, pianist, offered a recital under the management of Herme Schwartz, in Kimball Hall, on February 24. Her program included Bach's D major toccata, the Beethoven sonata (op. 109), the Brahms-Handel theme and variations, Ravel's sonatine and the Scriabin sonata (No. 5). Though Miss Boettcher is an American from Montana who came here to attend Northwestern University and studied piano with Arne Oldberg and later with Rudolph Reuter for six years, she spent some time with Schmidt and Minotti in Berlin and Vienna and also had instruction from Kempff in Berlin. Miss Boettcher, by preparing such a formidable program, in all probability was desirous of demonstrating her endurance and her remarkable memory and in this she succeeded beyond doubt. And it is pleasant to report that Miss Boettcher is a pianist of whom Chicago should be justly proud, for not only is her technic fluent but her interpretative gifts are above the average. Fleet and strong fingers is another asset in her pianistic assets and if the tone she drew from the piano was at times harsh, this may have been intentional, as her touch was generally velvety even in dynamic passages.

CONSTANCE NEVILLE-JOHNS SINGS

Jessie B. Hall, who leaves us on May 1 to make her home in San Francisco, Cal., where she will transport the Young American Artists Series, presented Constance Neville-Johns, soprano, and Doris Sale Stevenson, pianist, in Curtiss Hall, on February 25. In Handel's Care Selve, Haydn's Night is Falling and Proch's Theme and Variations, Miss Neville-Johns proved to be the possessor of a rich, lovely soprano which is well schooled. When she gives further attention to nuance she will become a more interesting recitalist.

LORO GOOCH PRESENTS SINGER AND READER

The Loro Gooch Bureau has in the past few years sponsored many recitals, most of which take place in Kimball Hall. Assembled in that auditorium on February 25 to listen to Florence Eckman Lohrberg, soprano, and Dolores Morse, dramatic interpreter of literature, there was a friendly and cordial audience which bestowed its approval on singer and reader.

AMY NEILL STRING QUARTET

The Amy Neill String Quartet made known the Leo Sowerby G minor quartet at its concert of February 26 before an unusually large audience in Kimball Hall. Mr. Sowerby is a well-known figure among young American composers and Chicago is happy to call him its own, for his talent has brought added luster to our city as a musical centre. The quartet is divided into four movements, the third of which is by all odds the best. Here Sowerby is found as a modernist who, contents himself with writing harmoniously music which is better than any thus composed by this gifted contrapuntalist. Were we friendly towards dissonance, we should consider the entire quartet a masterpiece, but the three other movements though presumably beautiful for ultra-modern ears, left us rather cold even though admirably played by Amy Neill, Stella Roberts, Ethel Schwertzler and Lois Bichl. Interpreters, composer and composition aroused enthusiasm which abated only after Mr. Sowerby and the quartet had repeatedly returned to the stage. Besides the novelty the program comprised the Mozart F major and the Schumann A major quartets.

MODERN MUSIC INTERESTS CHICAGO MUSICIANS

Considerable interest has recently been shown by a group of Chicago musicians in ultra-modern music, with the result that monthly studio meetings are being held. A short program of modern music is given and as the numbers are usually intricate and of unusual idiom, a constructive discussion ensues, and the repetition is given. A recent meeting was held in the studio of Cara Verson, pianist. Ludlow White, baritone, contributed songs of Debussy, Carpenter and Goossens. Miss Verson played a suite by Malipiero, Masks that Pass and the piano variations of Aaron Copland.

LAKEVIEW MUSICAL SOCIETY

The February 24 active member concert of the Lake View Musical Society was given by Charlotte Thearle Sulcer, composer and soprano; Lulu Jones Downing, composer and pianist; Lucille Turner Parkhill, violinist; James Bradley Griffin, dramatic recitalist; Ruth Moore De Kalb, soprano, and Jayna Krokowski, pianist.

SYMPHONY PROGRAMS

The Kolisch Quartet and the Chicago Symphony Orchestra made known here the Handel-Schönberg concerto for string quartet and orchestra at the February 25, 27 and 28 concerts. The Kolischers admirably played the novelty. The Handel concerto is more than freely transcribed by Schönberg, as any one conversant with his seventh concerto would find here and there only slight tinges of the Handelian style in its ultra-modern garb. Though we like the concerto, it hardly scored more than a *success d'estime* and this is regrettable since we found Schönberg at his best in this work. Arnold Schönberg, in the reconstruction of the concerto discloses a flow of harmony and melody heretofore concealed and the many lovely passages are oases in a desert of ugly dissonance which jars the sensitive auditory sense.

At the Tuesday concert the Kolisch Quartet performed also the Beethoven F major string quartet and at the regular Thursday-Friday program they were heard in Schumann's quartet in D minor.

The purely symphonic numbers presented during the week were Williams' London Symphony, the too seldom programmed overture to Weber's Abu Hassan and the Saint-Saëns' third symphony in C minor. The latter was probably performed as another commemoration of the 100th anniversary of the birth of the great French composer.

TED SHAWN DANCERS

Ted Shawn brought his ensemble of men dancers to the Studebaker Theatre for a return engagement on February 28, giving a performance which combined classicism, irony and prankish good humor. Again Shawn and his dancers were spontaneously applauded and had to add many extras to the unorthodox program. Again was Shawn's skill as a choreographer and technician brought to the fore and all the dances created by him were brilliantly executed by his men as well as himself. The recital was under Bertha Ott's management.

HANNA BUTLER PRESENTS PUPIL

We have heard fifteen students this season from the class of Hanna Butler either publicly in downtown halls or at private functions and in every instance we have discovered unusual talent. The latest to come to our attention is Ouverna Smith, who comes from Arizona. For the purpose of this notice this young lady sang the aria, Mon coeur s'ouvre a ta voix, and Elisabeth's prayer, disclosing in both a voice of rich timbre, well placed and used by its young possessor with marked ability. To these qualities must be added excellent French and German diction. Besides those attributes Miss Smith already has a large operatic repertoire.

AMERICAN CONSERVATORY NEWS

Piano students of Esther Hawkins, Helen Rauh, Bertha Fitzek, Virginia Shapiro and voice students of Esther Goodwin were heard in the recital of February 29. Elizabeth Pitsch, soprano, student of Theodore Harrison of the faculty, will appear as soloist in Israel in Egypt with the Apollo Club in Orchestra Hall on March 3. Clarinet students of Lillian Poenisch appeared in recital in the Studio Theater on February 16. Piano students of Fern Weaver were presented in a recital in the Studio Theater on February 26. Elizabeth Pitsch, soprano, and Gail Watts, tenor, students of Theodore Harrison were heard on the radio broadcast over Station WCFL on March 1.

CHICAGO MUSICAL COLLEGE ACTIVITIES

The Saint-Saëns' program commemorating the one-hundreth anniversary of the composer was given in the Little Theatre February 19 by a trio consisting of Rudolph Ganz, pianist, Leon Sametini, violinist, and Daniel Saidenberg, cellist.

Florence Gelerak, pupil of Dorothy Crost, played a Chopin group at the musicale given by the Pi Sigma Phi at the Medinah Michigan Club, February 20.

Robert Komaiko, pianist, pupil of Berenice Jacobson, and Louis Dvonch, violinist, pupil of Max Fischel, appeared in joint recital February 23.

Students of the junior department gave the regular monthly program in the Little Theatre, February 21. The teachers represented were Berenice Jacobson, Dorothy Crost, Alma Anderson, Max Fischel, Hilma Enander and Julia Lois Caruthers.

THAVIU OPERA COMPANY

In the February 15 issue we informed the readers that A. F. Thaviu has arranged with the Publix-Great States chain to give grand opera in hour-long tabloid form. Complete scores will be used so far as each concerns *cantabile* or sung music, as distinguished from recitative or dialogue intoned to music; dialogue sufficient for carrying along the story of each opera has been prepared in English, so that the dramatic and melodic content of each work it to be given in full. The first opera in the new venture, Rigoletto, was given in Bloomington, Ill., on March 5. Other cities to be visited are Waukegan, Aurora, Danville, and Decatur, Ill., and on March 13 the company goes to Detroit, Mich. Among the singers engaged by Thaviu are Jeannette Van der Velpen, Florence George, Ruth Janette, Henry Thompson, Blair Stewart, Minas Booras and Carl Cusen.

RENÉ DEVRIES.

Czerwonky's Chicago Recital on March 11

Richard Czerwonky's annual violin recital in Chicago, in Kimball Hall on March 11 will be sponsored by Omega chapter of Sigma Alpha Iota. Besides the Bach Chaconne and the D minor concerto by Vieuxtemps, the program will contain two groups of solos, featuring new compositions by Czerwonky. The announcement of the Bach Chaconne recalls that Mr. Czerwonky, while in Berlin recently, made the only phonograph recording of the Chaconne in existence at that time.

Mr. Czerwonky's stay in Berlin brought him recognition there as artist, composer and conductor. His first Berlin appearance was made with the Berlin Symphony Orchestra under Dr. Ernest Kunwald. He celebrated the twenty-fifth anniversary of his own debut under Joachim by playing three concertos, one of which was his own D major, which received its world premiere. A re-engagement followed at which he played the Beethoven concerto in an entire Beethoven program by Dr. Kunwald. This was succeeded by two concerts when Mr. Czerwonky was the conductor of the same orchestra. The orchestra presented him with a huge laurel wreath at the final event.

Mr. Czerwonky has fulfilled several radio engagements in Germany as he has in this country since his return. At one of these in Berlin he played the Hungarian Concerto on a Joachim Centenary radio program for the Deutsche Rundfunk.

JUILLIARD SCHOOL OF MUSIC
JOHN ERSKINE, *President*
JUILLIARD SUMMER SCHOOL
GEORGE A. WEDGE, *Director*
JULY 7 to AUGUST 14

Piano
KATHERINE BACON
SASCHA GORODNITZKI
ALTON JONES
MURIEL KERR
GUY MAIER
ARTHUR NEWSTEAD
LEE PATTISON

Organ
HUGH PORTER

Strings
LOUIS BOSTELMANN
SAMUEL GARDNER
SASCHA JACOBSEN
CHARLES KRANE
LOUIS PERSINGER

Voice
LUCIA DUNHAM
FRASER GANGE
CHARLES HACKETT
BELLE SOUDANT
RUTH H. STEWART
BERNARD TAYLOR
ELLA E. TOEDT

Harp
MARIE MILLER

Methods and Materials
Voice.....FRASER GANGE
Piano.....GUY MAIER
Violin.....LOUIS PERSINGER
Theory.....GEORGE WEDGE

Music Education
Theory of Music
Orchestral Instruments
Ensemble

For information address
130 Claremont Avenue — Room 221-7 — New York, N. Y.

JOHN DWIGHT Tenor SAMPLE FANNIE COLE Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

BUY FROM YOUR LOCAL DEALER

AN EVENT OF NOTABLE IMPORTANCE IN THE WORLD OF MUSIC!

STEICHEN

A NEW STEINWAY GRAND PIANO FOR $885

SIZE—5′ 1″ to fit the modern room

PRICE—to fit the modern budget

QUALITY—Steinway throughout

It is with the greatest pleasure that Steinway announces the model "S," a Steinway Grand piano at the extremely low price of $885!

This superb new instrument is a true Steinway in every sense of the word. It is as perfectly constructed . . . of as fine materials . . . as the Steinway Concert Grands used by Hofmann, Paderewski, and Rachmaninoff. Craftsmen who have been with this company for ten, twenty, thirty years apply their rich experience to its building. . . . Its only equal, or superior, is a larger Steinway!

The need for a piano of Steinway quality, priced at less than one thousand dollars, is very generally acknowledged. Too many pianos, today, are made to sell, rather than to provide a lifetime of pleasure. Yet, in the face of insistent urging to bring out a new, smaller instrument, Steinway has chosen to proceed slowly . . . to wait until excellence could be assured.

Thus, from steel strings to luxurious cabinetwork, the new instrument has grown out of patient experiment. It carries on without compromise the Steinway tradition of craftsmanship. The woods, the metals in other Steinways are identical with woods and metals in this. Like other Steinways, this model requires, in all, many months to complete. Like other Steinways, too, it is largely fashioned by hand. Only in size (5′ 1″) does it differ in any way from its esteemed predecessors!

Here, again, is the incomparable Steinway tone . . . the glorious singing voice which has made the Steinway the one, perfect instrument of concert hall, radio, and home. The action is sensitive beyond all previous ideas of sensitivity. For the new piano has the Steinway Accelerated Action ("the greatest improvement in pianos in the last thirty years") . . . as well as every other Steinway refinement.

You are cordially invited to visit the nearest Steinway representative—to see, hear, *play* this new instrument. . . . The "S" may be purchased on very liberal terms—only 10% down, the balance over a convenient period. Your Steinway will then be delivered *at once*—to remain, throughout your own and your children's lifetime, a glamourous, enriching possession!

LIBERAL TERMS

ON THE NEW STEINWAY GRAND PIANO AT $885

There is a Steinway dealer in your community, or near you, through whom you may purchase the new Steinway with a small deposit—the balance being distributed over a convenient period. Used pianos are accepted in partial exchange. . . . Steinway & Sons, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.

The Instrument of the Immortals

Heifetz Is Brilliant Magnet in Los Angeles Concert Week

San Carlo Opera Performance Ends Series—Lotte Lehmann Makes Local Debut as Soloist with Philharmonic Orchestra—Segovia among Fêted Recitalists

LOS ANGELES.—The superlative violinistic genius of Jascha Heifetz held spellbound a capacity audience in the Philharmonic Auditorium on February 25. At the end, the auditors exacted five encores, the last even after the house lights had been turned up.

One reason for Heifetz' greatness is that he is never content to rest upon his laurels, but consistently strives for even more consummate perfection, a fact that is evidenced in a comparison of his playing from year to year. This year there would appear to be a greater depth in his emotional message, the acquisition of a certain contemplative quality that is psychological rather than musical, yet equally important as a factor in the artistic whole. The highlight of his program was a magnificent exposition of the Bach G minor sonata for violin alone. Its lines were finely chiseled, and its interpretation technically immaculate, the ideal of Bachian art. A Mozart *allegro*, from the D major Divertimento, skillfully blended decision with delicacy, and a display of robust romanticism was equally appropriate to the following Beethoven sonata in E flat. In the Saint-Saëns introduction and rondo capriccioso, Heifetz made much of dynamic shading. The concluding group were of Heifetz transcriptions.

Emanuel Bay contributed cooperation at the piano that far exceeded the usual accompaniments. His tone and balance in the Beethoven sonata were of noteworthy artistry.

SAN CARLO'S FINAL PERFORMANCE

Fortune Gallo's San Carlo Grand Opera Company concluded its engagement at the Philharmonic Auditorium under the Behymer Management on February 19 with a well rounded performance of Rigoletto. Carlo Peroni's assured direction gave solid support to his singers while never orchestrally covering them was strikingly apparent.

The perfect ensemble of the principal singers gave a suave development to this performance to be found in few operatic companies, and all proved highly meritorious. Mario Valle sang the title role with experienced aplomb, making a particularly human characterization. Lucille Meusel, as Gilda, sang the best performance she has given here, soaring to a high E in her Caro nome aria with lovely timbre. Dimitri Onofrei, as the licentious Duke of Mantua, quite stopped the show with his La donna e mobile, which the audience was decidedly anxious for him to repeat at once. Harold Kravitt proffered a decidedly malevolent Sparafucile. Florence Wylde contributed a satisfactory Maddalena. The male chorus provided competent background.

RECITAL AT PACIFIC INSTITUTE

On the same evening Olive Emerson Arnold, soprano, and Will Garroway, pianist, gave a recital in the Pacific Institute of Music and Art. The singer, wife of the motion picture star, displayed an engagingly serious approach to her art in three tastefully chosen groups, devoted to Italian, German and American composers respectively. Will Garroway gave a Debussy piano group with his usual skill, and also officiated for the piano accompaniments.

SEGOVIA DELIGHTS

The superb artistry of Andres Segovia brought peals of applause from his listeners in the Auditorium on February 24, developing at last into a prolonged ovation. To call him merely a great guitarist is to understate the fact, for the instrument in his hands ceases to be a guitar and becomes an instrument of amazing capabilities. It is no longer restricted to melody and simple accompaniment, but becomes akin to the ancient harpsichord in quality and harmonic potentialities.

To be sure, the Auditorium was too large for an instrument of such delicacy, but the utter silence of the auditors during the performance enabled every sound to be heard, and was in itself a sincere tribute to the splendid musicianship and artistic finesse of the performer.

TWO-PIANO PROGRAM

Creighton Pasmore and Victor Trerice appeared in two-piano recital on February 24 at the Olga Steeb Piano School. These young men form a team which shows every promise of making a mark in their chosen field. They fit well together, showing the mutually intuitive faculties necessary to two-piano work, adequate technic and good tone. Their program began with an intermezzo and fugue from the Bach toccata in C major in a scholarly arrangement by Creighton Pasmore, proceeding with Saint-Saëns, Aubert, Debussy, Rachmaninoff and Infante works.

LOTTE LEHMANN WITH ORCHESTRA

Lotte Lehmann's first appearance here was as soloist with the Philharmonic Orchestra under Otto Klemperer's direction in the Auditorium on February 20. The house was packed and the audience highly responsive to both soloist and conductor. Most of Mme. Lehmann's selections were Wagnerian, which she delivered in the grand manner, and with lovely voice of appealing timbre. Her meticulous enunciation was particularly commendable.

The Shostakovitch first symphony received a fine reading, achieving a certain massiveness under Klemperer's baton, despite the intrinsic lightness of the thematic material. The percussive element gave opportunity to Claire Mellonino, pianist, and Charles White, tympanist, to stand out. In addition were the Brahms Tragic Overture, whose sonorous phraseology contrasted admirably with the delicacy of the Haydn "Clock" Symphony.

ALL-BRAHMS LIST LED BY SMALLMAN

On February 23 an all-Brahms program was presented at the Vesper Hour by the choir of the First Congregational Church under the able leadership of John Smallman. Musical interest centered largely in the rhapsody for contralto and male chorus, with Kay Fessenden in the solo part. It proved a work of lovely appeal, the solo voice rendering the first portion, supported by organ and piano, while the chorus joined to build the latter portion to a noble climax.

Margaretha Lohmann appeared as piano soloist in a group of short pieces, delivering them with a caressing and velvety touch which bespoke a sincere love of the composer's work.

Two motets were given clean cut and succinctly phrased readings by the *a cappella* choir, and the program concluded with excerpts from the German Requiem, with Eugene Pearson as baritone soloist. Daisy Sinclair at the piano and Clarence Kellogg at the organ gave well balanced and musicianly accompaniments.

John Smallman's direction was particularly lucid of enunciation, and he is to be highly commended for bringing a program of such admirable taste. R. D. S.

CLIFFORD LOTT, teacher of singing of Los Angeles, is the only teacher on the Pacific coast who is a member of the American Academy of Teachers of Singing of New York City. Mr. Lott teaches oratorio, Lieder and church music in particular. He numbers among his pupils many eminent singers. (Photo by John Weiss.)

Rambling Around

Mills College presented Patricia Fallows, pianist, in a recital February 19 at the hall for chamber music on the college campus. A program consisting of works of Bach, Schönberg, Brahms, Bloch and Debussy was offered. Miss Fallows is candidate for the degree of Bachelor of Music next June and she is an artist pupil of Albert Elkus of the faculty who is also a member of the faculty of the University of California. Janet Gaidzik, Highland Park, Ill., was presented March 4 in a recital program. She is an artist pupil of Ben Moore of the Mills faculty.

* * *

Maurice Zam, pianist and teacher of Hollywood, broadcasts each Wednesday over station KECA. Mr. Zam will give a piano teacher's course next summer.

* * *

Mme. Schumann-Heink was promised by Lionel Barrymore that he would write a song for her to sing in Gram, her new picture now in the making of the Metro-Goldwyn-Mayer studios. This Mr. Barrymore has done and it is entitled Evening, with lyrics by Richard Thorpe, who directed Mr. Barrymore in The Voice of Bugle Ann.

* * *

Margaret E. MacConachie, now in Hollywood instead of Brownsville, Texas, where she has taught voice for many years, numbers many pupils among her students. Dorris McDaniel recently made her debut as Gilda in Rigoletto at Milan, Idaho. Charles Porter is also another pupil of Miss MacConachie. He appeared in Red Mill and Blossom Time.

* * *

Mme. Bertha Vaughn presented Pauline Guthrie, soprano, in a song recital March 2 in West Hall, Beaux Arts Building, Los Angeles. Miss Guthrie sang arias from Korngold's City of the Dead, Charpentier's Louise, a group of folk songs of many peo-

(*Continued on page 23*)

MARION TALLEY — COLORATURA SOPRANO — OPERA — CONCERT — RADIO — NBC Artists Service, 30 Rockefeller Plaza, New York

RALPH THOMAS — TENOR — VOICE SPECIALIST — 672 S. Lafayette Park Pl. Los Angeles, Cal. Phone Fl. 1661

MARGUERITE LAMAR (MRS. THEODORE STEARNS) — CHANTEUSE DRAMATIQUE — TEACHING — OPERA — CONCERT REPERTOIRE — 2002 Pelham Av., Los Angeles, Calif. Phone WLA 31831

ARCH BAILEY — BARITONE — RECITAL — RADIO — ORATORIO—TEACHING — Soloist — 20th Church of Christ Scientist, 1541 Westwood Blvd., Los Angeles, Calif. Phone West L.A. 31518

GLEN ERIKSON — BASS-BARITONE — with — PARAMOUNT STUDIOS — Hollywood, Calif.

MARGARET ELLEN MacCONACHIE — STUDIOS — TEACHER OF VOICE — Address care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

JOHN SMALLMAN — TEACHER OF VOICE — Coaching in Oratorio and Lieder Singing — Mus-Art Center — Phone Prospect 8474 — Los Angeles, Calif.

JOY McARDEN — SOPRANO — de l'Opera, Paris — Opera, Oratorio, Concert — TEACHING — 117 Fremont Place, Los Angeles, Calif. WY 7163

LAURA SAUNDERS — SOPRANO — CONCERTS—OPERA — FOLKSONG RECITALS IN COSTUME — 5617 Hollywood Blvd. Hollywood, Calif.

HAROLD HURLBUT — Internationally Known Voice Teacher — PARIS — ROME — NICE — NEW YORK — DE RESZKE EXPONENT — Has trained many artists of Opera, Radio, Stage and Screen — 2150 BEACHWOOD DRIVE, HOLLYWOOD, CALIF. GL. 1056

ARTHUR ROSENSTEIN — ACCOMPANIST and COACH — Metro-Goldwyn-Mayer Studios — Culver City, Calif. — Phone: Millside 3764

CHARLES WAKEFIELD CADMAN — COMPOSER — PIANIST — Mgt.: Harry Culbertson, 5525 Blackstone Ave., Chicago — Personal Address: 3578 4th Avenue, San Diego, Calif.

EDOARDO SACERDOTE — VOICE SPECIALIST — OPERA — CONCERT — REPERTOIRE — 6054 Yucca St. Hollywood, Calif. — Phone GL. 1285

FRANK FOREST TENOR — PARAMOUNT STUDIOS — CHICAGO CIVIC OPERA — Management: (Concerts—Opera) N.B.C. (Pictures) Myron Selznick & Co., Inc. — Hollywood, Calif.

OLGA STEEB — PIANO SCHOOL — SUMMER MASTER SCHOOL — June, July, August, 1936 — Courses in Piano Playing, Normal and Theory Subjects. — 3339 Wilshire Boulevard — Los Angeles, Calif.

MILLS COLLEGE — SUMMER SESSION of MUSIC — JUNE 22 to AUG. 1, 1936 — Accredited — Degrees Awarded — LUTHER BRUSIE MARCHANT, Dean — Mills College P.O., California — 85th Year (Near San Francisco)

ANDRES DE SEGUROLA — TEACHER OF SINGING — Beginners or Professionals — * * * — Coaching, Bel Canto, Interpretation — * * * — Chairman Opera Committee, Hollywood Bowl; Chairman Opera Committee, Festival Allied Arts. — 1962 N. Highland Ave. Hollywood, Calif. — Tel. GLadstone 9968

12 YEARS WITH METROPOLITAN OPERA, NEW YORK, IN THE GOLDEN DAYS OF TOSCANINI, CARUSO, FARRAR, ETC.

ples, and songs by Torello, Rossini, Manz, Rogers, Warlock and other well-known composers. George Miller played two groups of solos in addition to serving as accompanist for the recital.

* * *

The Compinsky Trio returns to Los Angeles in March and starting April 5, four Monday concerts will be given during April and May at which twenty-six different string compositions will be played. This series is being given in the interest of the scholarship fund of the Pacific Institute of Music and Fine Art.

* * *

The Hall Johnson Choir, well known in concert all over the United States, as well as touring five years with The Green Pastures Company, has been brought to Hollywood by Warner Brothers' studios to sing in the picture production of The Green Pastures. They will also be heard as musical background in Hearts Divided, featuring Marion Davies.

* * *

Jeanette MacDonald is to be Marguerite in Faust in the film now being made by M-G-M.

* * *

Thelma Given, violinist, is a resident of Hollywood, from which point she is being booked for concerts and recitals in the United States. Miss Given expects to make a motion picture test shortly for a script in which one of the principal characters is a woman violinist.

* * *

Biographies and pictures of Gladys Swarthout, Helen Jepson, Frank Forest and other opera singers are being used in the classrooms of Salida, Colorado, public schools, so says Paramount studios. Miss Marion F. Staley is teaching students in her music appreciation classes to familiarize themselves with the opera singers who recently have entered motion pictures.

* * *

Artur Schnabel, pianist, is the soloist with the Los Angeles Philharmonic Orchestra on March 19 and 20 in the Philharmonic Auditorium. Otto Klemperer will conduct. Emanuel Feuermann, cellist, will be the soloist on April 2 and 3.

* * *

The Los Angeles Philharmonic Orchestra is giving a series of student concerts on March 7, April 4 and April 18 at Royce Hall on the campus of the University of California at Los Angeles, under the direction of Otto Klemperer, who is both lecturer and conductor.

* * *

Mrs. Cecil Frankel appeared as narrator in Tristan and Isolde, given on March 2 at the Ebell Club of Long Beach, Cal. Archibald Sessions, organist of the University of Southern California, played the music.

* * *

Mills College announces a lecture-recital by Dr. Arnold Bake on March 11 at its hall for chamber music. The subject of the evening will be India, Her Music and Folkways.

* * *

Dr. Earl Rosenberg, conductor and teacher of San Diego, has organized and directs an Exposition Chorus of 300 singers which sang the opening night of the California Pacific International Exposition on February 12. Joseph Kendall is the director of music for this 1936 event which runs until next September.

* * *

Maurice de Pàckh, now of Hollywood, is a former resident of New York. He was first connected with the Metro-Goldwyn-Mayer studios and now is with RKO-Radio studios as an arranger and composer of music. Mr. de Pàckh was responsible for the music of Crime Without Passion.

* * *

John A. Patton, Hollywood voice teacher, was the first teacher of Josephine Antoine, Metropolitan Opera soprano. She made her debut this season in Mignon and has since appeared three times in Rigoletto. Another student of Patton is Robert Gately, now singing in New York.

* * *

Merle Armitage, impresario of Los Angeles, has contracted the Pan Pacific Auditorium on Beverly Boulevard for April 27 and 28 in which Leopold Stokowski and the Philadelphia Symphony Orchestra will give their concerts. The auditorium seats 12,000 and this will be the first time it has been used for concerts.

* * *

Vera Barstow, violinist and teacher of Los Angeles and Pasadena, presented the Mills Chamber Music Ensemble on February 24 at Pasadena in the third concert of this series. The same series of three chamber music concerts are being given at Santa Ana, Alhambra and Monrovia this season. Alice Plumlee, violinist and artist pupil of Miss Barstow, won the 1936 contest for an appearance as soloist with the Pasadena Symphony Orchestra in January. This same contest was won in 1935 by Elizabeth Morgridge, another artist pupil of Miss Barstow. Modest Altschuler, conductor of the Federal Project Orchestra of Los Angeles, selected Eunice Wennermark, young violinist of Pueblo, Colo., as concertmistress of this orchestra, and she appeared as soloist February 21 and 23 in Saint-Saëns Rondo Capriccioso. Miss Wennermark has been coaching with Miss Barstow since coming to California.

* * *

Mischa Elman appears in recital March 26 at the Los Angeles Philharmonic Auditorium. Martha Graham, dancer, gives two recitals April 7 and 10 in the same auditorium. Both artists appear under the Armitage management.

* * *

Mitchell Leisen, director at Paramount studios, has been selected to direct the musical picture, The Count of Luxembourg, co-starring Frank Forest and Gladys Swarthout. Production starts immediately after Miss Swarthout's season at the Metropolitan Opera. Mr. Forest is in Hollywood at the present time.

* * *

John Smallman, choral conductor and teacher, has been contracted by Northwestern University, Evanston, Ill., for the last week in June to conduct classes in sixteenth and seventeenth century *a cappella* chorals. He will fulfil this engagement on his way to Europe this summer for festivals in England, France and Germany.

* * *

The Pasadena Music Festival Association, Inc., has been organized with Horace N. Gilbert, president; Leon Ettinger, manager; and Richard Lert, musical director; to give a non-profit music festival from May 20 to 24 inclusive. Beethoven's opera Fidelio in concert form, directed by Richard Lert, will be given two performances, to be sung in English and with a chorus of 300 singers, a full symphony orchestra and nine soloists in the different roles. There will be seven concerts in all and the organizations participating will be the Pasadena Civic Orchestra (Reginald Bland, conductor); Pasadena public school boys chorus with other school singers under John Henry Lyons, musical director; a chamber music program; concert by the Pasadena Junior College Orchestra (Milton Mohs, conductor); and a concert by the California Institute of Technology Orchestra of Pasadena. This is to be a yearly event each May.

* * *

Laura Saunders, soprano, appeared as soloist for the Writers' Club of Santa Monica on February 20. She was accompanied by her husband, Richard Drake Saunders, composer and music critic, and was warmly encored in one of his own songs, June Comes in Bridal Gown. Laura Saunders has recently been heard in several folk song programs, featuring Hungarian, Gypsy and old American folk-songs, in costume.

* * *

Leopold Stokowski, conductor of the Philadelphia Orchestra, has offered Bing Crosby a chance to appear as guest artist in a series of concerts with his orchestra next summer. When he was given the invitation, Crosby told Stokowski that he did not believe that his voice measured up to the standards of symphony orchestra concerts. Stokowski in pressing the invitation, however, pointed out to Crosby that Percy Grainger, noted pianist, has used Crosby's records to illustrate lectures on the increasing use of gliding tones in American music.

* * *

Edward Niess-Berger, organist and director of music of Wilshire Boulevard Temple, Los Angeles, gave a musical service by Lazare Saminsky on February 16, over CBS.

* * *

Grace Moore recently fooled all her coworkers at Columbia Pictures. When a scene from her new picture, The King Steps Out, called for the soprano to milk a cow, Mr. von Sternberg and the crew awaited results. However, Miss Moore approached the bovine from the correct side, murmured "So-o-boss" with the proper soothing inflection, and proceeded to display an excellent dairy technic. "I learned to milk back in Jellico, Tennessee," said Grace, after the scene was over.

C. D. K.

Addison Jones

Pianist

Headlines

"ADDISON JONES DISCLOSES ESSENTIALS OF VIRTUOSO IN RECITAL"—*8 Column Headline in Chicago Daily News*

"ADDISON JONES IS HAILED BY MUSIC CRITICS AS MOST UNUSUAL PIANIST"—*Chicago Daily Tribune*

"ADDISON JONES SCORES WITH SYMPHONY"
—*Wheeling Daily News*

"JONES BRILLIANT IN PIANO NUMBERS"
—*Youngstown Vindicator*

Eminent Critics

F. D. Perkins, *New York Herald Tribune*: "Technique agile and playing marked by vigor and spirit; fluent polished performance, exhibited digital skill."

Paul Stefan, *Vienna Die Stunde*: "An artist with a beautiful future ahead of him."

Glenn Dillard Gunn, *Chicago Herald Examiner*: "The season's best performance of the Brahms E Flat Major Rhapsody must be ascribed to an unknown pianist, a native who came from afar. He answers to the name of Addison Jones, but despite the current prejudice against American talent, he has found occasion to prove his talents and attainments in public and has learned many important lessons of pianistic address."

Harold Strickland, *Brooklyn Times Union*: "Addison Jones, Pennsylvania pianist, made his debut in a formidable program which was marked by fleeting and agile finger work and individualism in the matter of interpretation."

J. Fred Lissfelt, *Pittsburgh Sun-Telegraph*: "Addison Jones, pianist, played the Liszt E Flat Concerto with a mighty swing. Particularly noticeable was the scherzo and his grand climax in octaves."

BANE BOOKING BUREAU
45 Prospect Place
Tudor City
N. Y. C.

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London) ...Associate Editors
IRVING SCHWERKE (Paris)
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS — JEANNETTE COX, 830 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
BOSTON AND NEW ENGLAND HEADQUARTERS—F. EVERETT DYER (in charge), 246 Huntington Avenue, Boston. Telephone, Kenmore 2260.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKE (in charge), 6 Square Leon Guillet, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
LONDON, ENGLAND—DOROTHY HUTTENBACH, Panton House, 25 Haymarket, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

New York March 7, 1936 No. 2689

A tactful orchestra is one which permits the conductor to believe that he is more important than the composition and the players.

—o—

Probably Solomon himself could not have solved all the puzzles raised by certain phases of musical life. Some of the renowned *pros* and *cons* of the present day are: tonalists vs. atonalists, free WPA concerts *contra* paid ones, and the Nazi regime vs. some New York Philharmonic Orchestra patrons.

—o—

Music by thirty-four American composers has been heard in eleven foreign countries during the past six months as a direct result of the efforts of the National Federation of Music Clubs. Roumania and Portugal are among the lands enlisted in the good cause.

—o—

Apparently, the truth about what actually happened between Joseph and Potiphar's wife has not been altogether revealed in spite of the excellent work the tabloids are doing to clear up all such matters. Richard Strauss once devoted an entire ballet to the history of the local boy who made good in Egypt, and now comes Werner Josten with a brand new version of one of the famous affairs of history. His report on the matter will be eagerly awaited. Students of music, morals and miming had better mark with a red letter the date—March 9—on which the Juilliard Opera School gives the real facts to a palpitating world.

—o—

Knappertsbusch's Dismissal

Without drawing any moral whatsoever (for doubtless these situations are somewhat complicated and the whole truth is not always made known), the following Associated Press dispatch from Munich is worthy of quotation as symptomatic of the times:

MUNICH, Feb. 25.—Hans Knappertsbusch, director general of the Bavarian State Opera, has been retired, it was officially announced today, with "thanks for his past faithful service."

Chancellor Adolf Hitler himself had been called in as umpire to decide whether Mr. Knappertsbusch should remain at his post or be dismissed because his ideas toward the Nazi scheme of things are not orthodox.

Mr. Knappertsbusch was violently criticized when, on Oct. 20, 1934, he brought out the opera Lucedia, by the American composer Vittoro Giannini of New York. His Nazi critics accused him of favoring foreign talent at the expense of German. He replied that an opera could be great only if it were international in scope.

A copyright dispatch to the New York Herald Tribune stated that Knappertsbusch "had incurred the Nazis' enmity by refusing to remove signed photographs of eminent composers and musicians of 'non-Aryan' descent from the walls of his office, and by disregarding the Nazi ban on producing operas by 'non-Aryan' composers."

But the seat of differences between this musician and the regime undoubtedly lies deeper, as a Munich dispatch to the New York Times reveals:

"The source of Mr. Knappertsbusch's quarrel with the Nazi powers is his steadfast refusal to join the Nazis and to grant that politics has anything to do with music. His enemies are disciples of the principle that the Hitler viewpoint must be decisive in all spheres, including the musical, and that party fervor is an essential part of the equipment of a conductor of a State Orchestra in the Third Reich."

No comment is necessary as to the relative value of these two points of view—they are as distant as the poles, and one must of necessity be chosen by the true artist, while political figures no doubt feel just as great an urgency to cleave to their own philosophy. The results will be according to the path chosen. In the long run, every country must decide whether art is to be elevated or degraded. But it is extremely doubtful whether half-measures, or an attempt to straddle the dilemma, will be successful or result in anything other than a sorry travesty of real artistic expression.

—o—

The Copyright Fight

A committee of composers, publishers and other musicians recently went to Washington to protest against the passage in the National House of Representatives of the Duffy Bill, which relaxes copyright provisions so as to make the law more favorable for radio broadcasters, hotel proprietors and others who use music in their programs. The measure was passed by the Senate last spring without a record vote, it is alleged, and with "only a dozen senators on the floor." Representative Sirovich of New York, chairman of the Patents Committee, is sponsoring a rival bill which the American Society of Composers, Authors and Publishers is supporting on the ground that it deals more fairly with composers' rights than does the Duffy Bill.

At the same time, the National Association of Performing Artists, with headquarters in New York, is sponsoring the Daly Bill, which also amends the copyright laws, but is presumably more equitably disposed toward performing artists. This organization recently won a victory in the Court of Common Pleas No. I, of Philadelphia, when several decisions were handed down restraining the playing without fee, in cafes and dance halls, of records made by artists, and also preventing persons "from making and transcribing records by any mechanical means or other device which shall contain the broadcast of a performing artist."

The Daly Bill, introduced in the House of Representatives on January 27, is especially designed to protect the performing artist from having his broadcasting and recording labors stolen, but it also provides that "these rights are not intended to interfere with or curtail the rights of authors of any composition or work used for such . . . interpretation." An interesting provision is for an "ad-interim" copyright to be secured by the depositing with the Copyright Office, before a broadcast, of a description of the title and work to be performed, with the name of the performer and date of the program. This especially protects new material. There is a provision that no assignment of the copyright shall be operative beyond twenty-eight years from the date of copyright, and the reversionary interest shall, notwithstanding any agreement to the contrary, at the end of that time devolve on the author if living, or the widow, widower, or children, if he is not, or in a final case on the executors. The minimum infringement penalty shall be $250, (removed in the Duffy Bill), and the maximum limit, $5,000.

Thus it is seen that both creative and performing artists are becoming alive to and vocal about their rights. It is to be hoped that if and when a new copyright law is passed, their interests all will be suitably protected.

—o—

The Good Old Days

Reflections on the varying attitudes toward music taken by ruling powers in different periods cannot but be stirred by the interesting series of excerpts from reviews of the Bayreuth Ring premiere written by John Rose Green Hassard for the New York Tribune in 1876. These were recently reproduced by Lawrence Gilman in his Sunday column in that newspaper under the heading Opera's Greatest Premiere. Evidently Hassard, at that time music critic of the Tribune, was an efficient newspaper man with an eye for picturesque detail, for his reports have a vividness and colorful descriptive effect that recapture the glamor of a romantic era.

One is impressed by the signal honors that were paid to a mere composer by the crowned heads of the day. Though the name of Wagner is revered by the present German regime, one wonders whether any contemporary composer would have quite the respect paid to his artistic ideals in this politically troubled day. Take for instance the report of the great day of the premiere and the importance which this event assumed in the national life of the country:

"The railway station for the past two days has been half given up to the reception of dignitaries, who have come in such numbers that I cannot undertake to catalogue them.

"The King of Bavaria witnessed all the last rehearsals, and then slipped away in the night, after sending a handsome letter of congratulation to the artists. At 4 o'clock yesterday afternoon the Grand Duke of Weimar came in state, and Liszt was waiting at the station to receive him. At five, the excitement culminated with the arrival of the Emperor, attended by a very large suite. He came in a special train from Gastein expressly to witness the first performance; and considering how notorious is his distaste for music, his coming ought to be counted as one of the chief of Wagner's victories. The composer welcomed him at the platform, and after a brief delay for ceremonious civilities, the Emperor entered one of the ten imperial carriages sent here the day before and was driven to the Hermitage Palace, two miles away.

"Such was in part the distinguished company which assembled tonight at the first public performance. There were tremendous cheers at the entrance of the Emperor, and when quiet was restored, the lights were immediately turned down, and The Ring of the Nilbelung began."

Whatever may be said for the somewhat perfunctory interest which rulers of the pre-war era had in music, they knew how to rise to great occasions, and they retained in many cases a respect for cultural giants even when they did not fully understand them. Today the lowered value in which artists are held is strikingly reflected in the sorry role of lip-servants which they are compelled to play to the political powers. Although these tendencies have appeared at various times in many parts of the world, not least perhaps in those American quarters where music is held in low esteem by practical business men, it is especially prevalent in countries where the *status quo* is maintained at whatever cost by armed dictatorships.

—o—

Music vs. Conductor

The impending departure this spring of Toscanini from his honored post as musical director of the New York Philharmonic Orchestra has brought back into the arena of discussion the much mooted question, Do American audiences watch the conductor or listen to the music? So much understandable grief and apprehension have been expressed over New York's coming loss of this eminent figure that it almost seems as if the metropolis had never had any orchestral seasons without him. But this is most certainly not the case, and it is highly likely that symphonic music will continue to go on even without the brilliant *maestro*.

When one has made all the necessary allowances for the inestimable influence Toscanini has had in shaping new conceptions of interpretation and faithfulness to the composer's intentions, the fact remains that his annual visits to this country have served to exaggerate the public's interest in and worship of baton heroes. This tendency was, of course, latent in the basic musical system of the country, which until recently consisted largely in a wholesale importation of creative and interpretative music. The outstanding financial prowess of the United States before 1929 made it possible for it to buy the best in every field, and music naturally came to be considered a sort of luxury product.

One effect of the recent depression was to squeeze the water out of many inflated schemes for musical sponsorship. The woes and doldrums that resulted are only too familiar. But a limiting of quantity in favor of quality is not a bad thing. It is also salutary for some of our leading musical organizations to get their feet back upon solid ground and their heads out of the clouds. If finances or other obstacles hinder the orgy of super-luxurious music-making, this may be conducive to real musical health, and more concentration on music itself rather than on its more brilliant ambassadors.

The guest conductor system in New York, much as it may lose by the departure of the meteor-like Toscanini, cannot help but gain something of greater calm and normalcy. Lesser conductorial stars will now have a chance to shine in a way they never could hope to do in the presence of the master luminary. And, finally, a shorter season may entail fewer guests, a more settled state of the orchestra and sounder finances.

VARIATIONS

By Leonard Liebling

Dissatisfaction is being expressed in New York musical circles over the engagement of Wilhelm Furtwängler to conduct part of the Philharmonic Orchestra season next year.

The announcement of his coming occasioned wide surprise, in view of the fact that he has just been restored to official favor in Berlin, following upon his suspension from high musical posts because he had championed the cause of artists whom the Nazi leaders had banned for racial and political reasons. It is no secret that because of such discrimination, Toscanini refuses to appear in Germany, an attitude sympathetically regarded by a large part of the American public. The more remarkable, therefore, that the Philharmonic executives should have chosen Furtwängler to be quasi-successor to Toscanini.

When Furtwängler first greets the orchestra at Carnegie Hall, the further odd circumstance awaits him that he will be facing as his solo cellist, the recently engaged Joseph Schuster, whom the Nazis relieved of a similar position with the Berlin Philharmonic, solely because of his religious faith. Even if that situation seems funny to outsiders, it bears an element of tragedy and must be politically embarrassing to the German conductor.

Ira Hirschmann, musical writer and speaker, Philharmonic subscriber, and active in an organization devoted to Jewish interests, made public a protest in which he announces that his objections to Furtwängler as a conductor of the famous New York orchestra are shared by an appreciable section of those who purchase season and single tickets for its concerts. During the past week, Musical Courier inquiry in local musical circles revealed that the standpoint of Mr. Hirschmann meets with general approval. Excited controversy is widespread and there can be no doubt that the Philharmonic would suffer a serious loss of patronage with the German director in charge. The opposition to him is shaping strongly under formidable leaders.

In all the pother, no question arises as to Furtwängler's artistic ability or his eminence with the baton. Some concert customers and several New York critics were not impressed with the Furtwängler talents when he functioned previously as one of the conductors of the Philharmonic, but reports from Europe during the past years indicated that he has developed markedly as an interpreter of symphony and opera. In Berlin, Vienna, London and Paris, he scores successes consistently which border on the sensational.

The outcome of the present eruption in New York will be watched with deep interest and some concern. Whatever direction it takes, regret must be unanimous that ugly politics and racial intolerance have entered the precincts of art. Its functioning must inevitably be impaired and even strangled wherever such ill-sorted association is long endured.

* * *

When he wakes up of a morning these days, Artur Schnabel no doubt thinks of himself as a musical Alexander, with no more Beethoven sonatas to conquer.

His recent course at which he played them all—thirty-two, to be exact—was one of the musical highlights of the New York season. As such, it stirred up large and absorbed attendance and considerable discussion pro and con, mostly pro, however.

Countless professionals and students were on hand with the printed scores, to check up on Schnabel's interpretation, phrasing, accentuation, dynamics and possible missed notes. Having made their observations, the conscientious students now are able to do exactly what Schnabel did—maybe.

Everything that he puts into the music was not discoverable in the printed pages, even though Schnabel recently published his own edition of the sonatas, finically revised from former versions, and copiously foot-noted by him.

Underlying his series of recitals was the performer's unquestioned authority based on large experience; on intense specialized study and thought; on the evident conviction that he was in the service of much of the greatest piano music ever composed.

The Schnabel recitals also demonstrated that some of the most neglected of the sonatas—especially a few with early opus numbers—by no means deserve the indifference they receive as a rule from so many contemporary public pianists. They should give them renewed hearing and allow a deserved rest for a while to opus 26, opus 31, No. 3, opus 53, 57, 78, 81A, 101, 106, 110 and 111.

It is a plausible guess that no one ever again will write thirty-two piano sonatas, and also that if some one does, they would unlikely endure into the second century of their existence.

Looking about these days, it is difficult to find even one modern sonata—after Brahms—which has stayed in the regular repertoire for a whole decade.

Artur Schnabel, "in apology to Beethoven," as he explained, broke his iron-bound rule of no encores in Washington recently and played the first encore he has ever given in this country.

It came about because a faulty chair prevented him from doing the first part of his program to his own satisfaction. As he explained it:

"I had barely started playing when I felt the chair slipping and sliding beneath me. I tried to brace my heels on the floor to hold it in place, but it was useless. I found myself stretching my arms and legs to reach the keyboard and pedal until I was positively suffering. When the terrible ordeal was over I had the chair brought backstage. It was a drawing room chair which on examination we discovered had been equipped with special sliding knobs to keep the legs from damaging the carpet. They were removed and the recital went on more peacefully.

"But I felt I owed it to Beethoven to make amends for injustice done the first number on the program so although I never play encores, I broke the rule and played the sixth sonata."

Mr. Schnabel has explained in the past that his reason for not giving encores is because it distorts the structure of a program.

"Symphony orchestras do not give encores, so why should pianists?" he asks. "I do not think masterpieces should be followed by something trivial and to play an additional heavy work would not please the audience. So I refrain from encores altogether."

* * *

I was telling V. L., a young woman avid for musical knowledge, that Bach, Handel, Scarlatti and Gluck all lived at the same time; that another era had Haydn, Mozart, Schubert and Beethoven; a third, Schumann, Chopin, Liszt, Wagner and Brahms—at that point V. L. interrupted to say, "And now we have Kern, Gershwin and Berlin."

* * *

Often English humor is delicious, but when attempted by those who lack it—however, draw your own conclusions from the attached passage in composer Cecil Forsythe's book on orchestration, published a few years ago. This is the termination of the remarks on the double bass:

"In his chapter on Colour, Sir Charles Stanford (and to whom the author pays tribute as his teacher) calls the bass a 'dangerous rogue-elephant.' This is rather cruel. It is so long since he was corralled and shut up in the Government Keddahs that he has by now become docile. Such a huge brute can indeed still be mighty unpleasant if he is ill-treated. It is therefore safer to treat him well. Then he will show his true elephantine nature in not withholding his skill from the humblest 'chores' or his strength from the most burdensome tasks. Humor him a little. Don't let him stand about, perhaps catching cold, and probably getting in everyone's way. Give him a certain amount of freedom, air, and exercise. Above all don't stable him in the cellar."

Somewhat mystifying is Forsythe's description of the rarely used viola d'amore: "Indeed, when on its own ground, so to speak, it has much greater variety of method and fingering than the violin or viola. Only it must be on its own half-acre of ground."

* * *

Brooklyn, N. Y., February 3, 1936.

Dear Variations:

If I am permitted, I would like to take issue with Maestro Artur Bodanzky for a statement made by him during the opera broadcast of February 1st. He remarked that, among many other duties, "the conductor is responsible for the movement of the actors on the stage." If this is true, what then is the function of stage director? It would be interesting to know what some serious-minded opera-goers think about this point, which I believe is the root of a great deal of "operatic troubles."

Yours truly,

P. S. D.

* * *

The Netherlands has issued four handsomely engraved portrait stamps to assist Dutch symphony orchestras. Each stamp bears the inscription in tiny letters across the bottom, "Cultureele & Sociale Zorg."

The 1½-cent carmine shows the head of H. D. Guyot (1753-1828); the 5-cent sepia, Alphons J. M. Diepenbrock (1862-1921); 6-cent dark green, Franz Cornelius Donders (1818-1889); 12½-cent blue, Jan Pieter Sweelinck (1562-1621).

There is an idea which the American symphony orchestras should suggest for Federal action in Washington.

What, incidentally, has become of the project commenced a couple of years ago, to issue a special MacDowell stamp, commemorating the seventy-fifth anniversary of his birth, in 1861?

* * *

Does ballet dancing pay? An exchange says that twenty-seven members of the American Ballet (now associated with the Metropolitan Opera) "opened checking accounts simultaneously in the National Safety Bank & Trust Company. Their accounts are in the Check Master Plan, the new method of banking which permits depositors to have checking accounts with a minimum balance of $1."

* * *

Los Angeles, Calif., January 28, 1936.

Dear Variations:

When I came to Dresden in 1899, there was still a woman in the chorus who sang under Wagner and who had been through the revolution in '49. She told many interesting tales of Wagner and often mentioned that he did all his work at the piano. Then, in 1904, I sang in Bayreuth and met Edward Reuss, Julius Knieser, head of the Wagner school, Luise Reuss-Belce, who sang in the first performances in Bayreuth, and Hans Richter. All knew and worked with Wagner and all stated that Wagner composed at the piano. So far as I know, Luise Reuss-Belce is the only one still living and I believe that if you were to write her you might get the desired information. When I was last in Germany, six years ago, she still aided in the Bayreuth productions and—if she is still alive—you could reach her care of the Bayreuth Festpielhaus. I believe that Isolde and Eva Wagner, two of his daughters are also alive, but have no idea where they can be found! It is also possible that Dr. Carl Muck would know or at least put you in touch with someone who does. I have no idea where Muck is at present.

It just occurs to me that Carl Droste, a writer and lecturer in Germany many years ago, claimed that Wagner did all his work at the piano.

Hope that the above will be of service to you,

Sincerely,

Leon Rains.

* * *

In recognition of their efforts in the past to create a greater interest in and appreciation of the works of Mahler in this country, the executive committee of the Bruckner Society of America has awarded The Kilenyi Mahler Medal of Honor, designed for the exclusive use of the society, to Messrs. Bodanzky, Gabrilowitsch, Mengelberg and Walter. The medal is the society's contribution to commemorate the seventy-fifth anniversary of Mahler's birth and the twenty-fifth anniversary of his death. After this season the medal will be awarded annually to the musician who has accomplished most during the preceding year toward a greater appreciation of Mahler in the United States.

* * *

I shall not say—or California would put a price on his head—which musical artist wrote me that it has been raining almost continuously in San Francisco for eighteen days.

* * *

New York, February 16, 1936.

Dear Variations:

I note with interest that according to the announcement in your issue of February 8, the judges for the awards in the NBC composition contest do not include a composer. Two conductors, a pianist, a flutist, and a musicologist have been chosen. Apparently anyone will do except one who knows composition through personal experience.

Sincerely,

Henry Cowell.

P. S.—I am personally neutral, since I did not submit any work to this contest!

* * *

Do your final 1935-36 opera-shopping early. Only a few more operas left at the Metropolitan, which closes in two weeks.

* * *

Miracles do happen occasionally. Giovanni Sgambati, famous Italian composer, and of sound mind until he died at seventy, never wrote a grand opera.

* * *

A householder who intends to advertise for a servant, tells me that he will make this condition: "No one need apply who, sings, hums, or whistles The Music Goes Round and Around."

* * *

Impious D. J. asserts: "If the New York Philharmonic Orchestra desires a money-drawing conductor, why not Andre Kostelanetz, Ray Noble, Fred Waring, Rudy Vallee, or Cab Calloway? It's about time for the Philharmonic to find out what kind of music and performing the average American really prefers."

* * *

At this moment I learn that the Philharmonic Orchestra engaged Furtwängler before his recent official re-instatement in Berlin, therefore the charge of tactlessness cannot be justifiably lodged against the organization.

Despite the button system (the kind one pushes, not buttons) I attempted to burglarize Grace Angelau's apartment the other day. To my consternation instead of finding the place unoccupied as I expected, the rooms were littered with quaint musical creatures. Can you imagine that, when I had expected only to have to chloroform the Persian cat?

Naturally my equipment was too meager to put the crowd to sleep so I hid shivering on the fire-escape and gazed dejectedly through the windows at the guzzling mortals.

I even had to listen to music, which, as you know, I abhor. Alice Whitney got up and sang some songs which Leah Russell has written to Robert Louis Shagon's poems. They were so moving that my falling tears froze on my wind-blown cheeks. Ruth Urban also sang with Edna Sheppard playing her accompaniments. Again I cried and my face became a frozen mask behind which I concealed my emotions.

When Grace herself did the Habanera from Carmen (I recognized that tune because I used to dance myself in my youth with a rose) I nearly fell down over the iron rail in my excitement.

Everybody within my line of vision seemed stirred too, and the pattering hands of Jane Carroll, Ruth Bieber, Mrs. Robinson, George D'Andria, Manton Marble, Sascha Sukenikoff, Mr. Harris, Dr. and Mrs. Gaudenzi, Mr. and Mrs. Abbott Riehle, Blanche Witherspoon and the Horace Johnsons displayed their pleasure.

Fearing that I might become a permanent decoration on Grace's balcony I unstuck my freezing feet, and, with no loot in my pockets for my next meal, went home to bed.

* * *

My cousin in Cincinnati, whom I hoped was dead, suddenly got excited and sent me this clipping from the February 24 issue of her city's Times Star:

"Sidonie Goossens was determined to be a symphony conductor like her father when she grows up—until Saturday afternoon. Now she's equally determined to become a ballet dancer—a premiere danseuse, to be more specific.

"Sidonie attended her first musical performance Saturday afternoon. Although she is four years old and the daughter of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, she never before had attended any sort of concert. Mrs. Goossens took her to see the Monte Carlo Ballet Russe in Music Hall.

"She was fascinated by the color and action upon the stage. But she was equally thrilled by the sight of a lot of her good friends, members of the Cincinnati Symphony Orchestra, in the pit. Any one else would have grown dizzy bobbing his head as she did, not to miss anything on the stage, and at the same time to lose nothing of what the players were doing in the pit.

"When the performance was over she refused to leave. She had decided she would stay on for the performance she knew was to be given the same night. Not even bribes of goodies were sufficient to entice her from the Goossens box, until her mother finally had the happy thought of inviting her back stage to meet the principal ballerinas.

"Sidonie, who is taking dancing lessons from Molly Halstead, demanded that because her sister Ann had been a 'super' the night before in Petrouchka, she be given a part in the Saturday night performance. She was told to wait until **next year.**"

Cousin Lilibell's comment was, "I saw the little Goossens girl. She's awful cute." You're right, Lilibell. And so are her daddy and mummy.

* * *

The Lambkins of 1936, new entrants to the sacred precincts of The Lambs (that organization of mummers of the theatre) staged a Seidel Night in the Fold last week. It was lusty entertainment directed by that little Irishman from New Jersey, the Honorable This-and-That Mulcahey. Though Al Ochs was the Seidel Master, for once in his life he was speechless (a good thing, my dears) for the lads of the buskin gave him a stout mug which in spite of his brawny feats he will neither be able to dent or tear.

Although I was only a piano mover, greatly overworked, between hitches and shoves I got an eyeful of strange and terrifying faces I have previously only seen from a distance. Among them were Donald Brian, Walter O'Keefe, Paul Draper, Frank McIntyre, Douglas Fairbanks, Jr., Tony Sarg, Carl D. Kinsey, Leonard Liebling and Robert Hague. However, beads of perspiration from my domed brow dimmed my sight ere I could sight the upper gallery, so bearing my pianistic burden patiently I got me hence for Cain's warehouse from which I had come.

* * *

When Kirsten Flagstad was making her concert tour in the United States last fall a great crowd gathered around a taxi waiting at the stage door of a Mid-Western auditorium where she had just given a recital.

The driver of the cab saw two cops standing on the other side of the street watching the crowd and talking busily between glances. Finally one of the blue-coats nonchalantly ambled across the pavement and approached the cab.

"What's the gang, buddy?" asked the policeman.

"Oh, they're waitin' for her to come out for autographs, I guess."

"Are you waitin' for her, too?"

"Yeah."

"Have yer seen her? What's she like?"

"Like all them prima donnas."

"Prima donnas? Ain't you waitin' for Mrs. Dionne?"

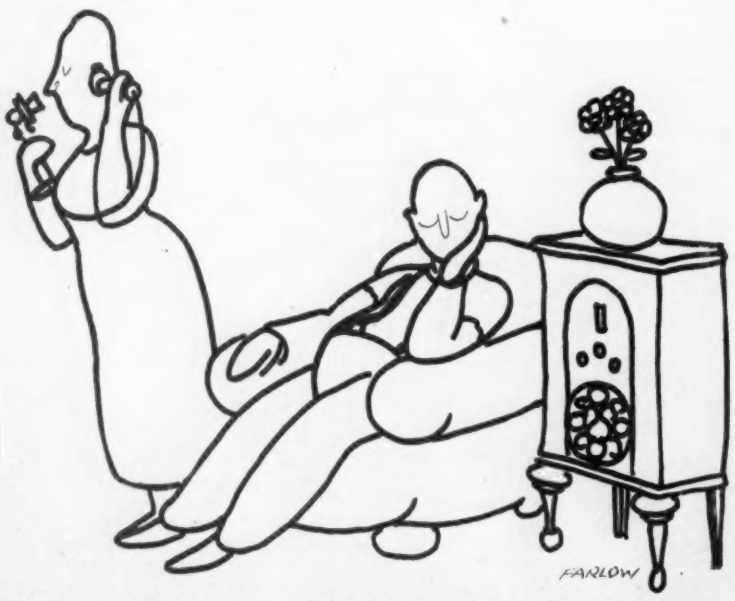
"No. Fer Flagstad, the singer."

"H--l. I bet with Kerrigan it was Mrs. Dionne. I've lost a buck."

* * *

Despite my industrious spying one night last week at the Met., the only music fiends I could discover among the hurly-burly were Ernest Hutcheson, Queena Mario, Frank and Mrs. La Forge, and Oscar Wagner. Mrs. La Forge was wearing a blue lace gown and Queena was arrayed in white satin with a crimson shoulder drapery that fell to the hem of her dress. Frank, Oscar and Ernest were modestly attired in white ties and tails completely correct in length.

P. S.—There was one other person I seem to remember seeing, although I am not sure whether I am right or not. It was a little chap in a brown suit and spectacles. Some one told me Frank Wenker often looks that way.



"Minnie, you should hang up now. Milton is trying to listen to Toscanini playing on his orchestra."

I SEE THAT

Paul D. Cravath, chairman of the Metropolitan Opera Association, sailed for Europe on February 26 by the SS. Manhattan. Another passenger on the same vessel was Mrs. Bruno Walter, wife of the conductor.

* * *

The SS. Aquitania, leaving New York on February 26, carried among her passengers Rudolf Serkin, pianist, who recently was heard as soloist with the New York Philharmonic Orchestra.

* * *

John Charles Thomas returns after a six weeks' vacation in Florida to give his final New York recital of the season in Town Hall on March 15. This concert, which is given for the benefit of the Hartley House School, is to be made up of popular request songs.

* * *

Dennis Noble, English baritone, sang the role of Falke in the performances of Die Fledermaus given by the Cleveland Orchestra in Cleveland on February 27 and 28. A third presentation was set for March 2.

* * *

Martha W. Angier is managing the appearance in Memphis, Tenn., of the St. Louis Symphony Orchestra on March 12.

* * *

The Tollefsen Trio appeared at the Horace Mann School, New York, February 20, playing works by Goossens, Gretchaninoff and Tschaikowsky.

* * *

Hortense Yule, soprano, pianist and organist, gave a recital in Norwich, N. Y., under the auspices of the Monday Evening Musical Club on February 17, assisted by Marjorie Gifford, accompanist.

* * *

Eugenio di Pirani, prominent as pianist and composer in New York for a generation, now lives in Berlin, Germany. His Ballade (opus 47) was performed by the Berliner Musiker Orchestra on January 28.

* * *

Wesley Sontag conducted the Mozart String Sinfonietta in a program by English and French composers at Aeolian Hall, New York, on February 16. Soloists were Suzanne Keener and Harriet Joyce.

* * *

Having recently returned from an itinerary in New England, Richard Crooks continued the latter portion of his February concert schedule with an appearance in New Orleans on February 23.

* * *

Lilias Mackinnon, following a course of lectures in Toronto, was then engaged to appear in Kingston, Can., where she presented her lecture on Musical Memory on February 22, and a lecture-recital of Russian music on February 25.

* * *

The Pascarella Trio will give a program for the Pierre Degeyter Music Club of New York on March 8.

* * *

A series of lecture recitals held at the Women's National Republican Club, New York, presenting Rosalie Housman and guest artists, came to a close on February 10 when Miss Housman, with Max Pollikoff, violinist, gave a program entitled Predictions. The series was in association with Mrs. J. Harrison-Irvine.

Luther Sander, violinist, and Anna DeCew (Sander) pianist and organist, prominent students at the New York School of Music and Arts, following their marriage have located in Great Falls, Montana.

* * *

The National Opera Club (Baroness von Klenner, president) held a meeting February 13 at the Waldorf-Astoria Hotel, when excerpts from an opera, The Witches' Well, by Adelina C. Aivson were sung. A group of songs by Josephine Forsyth was programmed, and Mrs. Ottaway, president of the National Council of Women, offered an address.

* * *

Onolee Jones, in cooperation with Constance Henry Beauer, has opened a New York City Branch of the Franz Liszt Academy of Musical Arts, located at Wawa, Pa. Miss Jones is a musician who plays the piano, the cello, and teaches harmony. She received her training at the academy and at the Juilliard School, New York.

* * *

A lecture recital of early music was presented by Jean Sinclair Buchanan, pianist and teacher, at the Vassar Club, in the Hotel New Weston, New York, on February 18. Mrs. Buchanan offered pieces by Bach and other composers of the period, playing this music on the clavichord. For nearly five years Mrs. Buchanan was a member of the music department of Vassar College. She has given numerous clavichord recitals in New York, among the most recent being an appearance at Columbia University in January.

* * *

Ronald Murat, violinist-composer, appeared as soloist with the Five Arts Club at the Hotel Astor, New York, on February 24.

* * *

The Cornava Trio will give a recital in Steinway Hall, New York, on March 23. On February 12 the group were heard at Manhattanville College. The trio consists of Sofia Naimska, pianist, Marya Naimska, violinist, and Bedrich Vaska, cellist.

OBITUARY

Cav. Ernesto Gargano

NEW ORLEANS, LA.—Cav. Ernesto Gargano, conductor, vocal instructor, and one of the prime motivators in sponsoring local opera productions, died here on February 27, after an illness of only a few days. Maestro Gargano, who was born near Naples, Italy, made his first visit to New Orleans as conductor at the old French Opera House. He established a permanent home here eighteen years ago, since which time he has gained prominence particularly for his untiring efforts as *maestro* of Le Petit Opera Louisianais, and more recently of the New Orleans Opera Company. He was also known for his choral work among small groups, and his participation in the direction several years ago of the Greater New Orleans Choral Society, an organization of 500 voices. Maestro Gargano about six years ago was decorated by the Italian Government with the title of Cavaliere in recognition of his musical activities. O. M. L.

Count Jean Delma De Heide

PARIS.—Count Jean Delma de Heide, for twenty-four years a contributor to the Musical Courier, and an intimate friend of Puccini, Mascagni, Massenet, Debussy and Saint-Saëns, died here on February 25. The Count, whose title was inherited from his Swedish father, was a native of New York. Since 1903 he had been a member of the Paris American colony. He served during the war in the French and American Ambulance Corps and was twice wounded.

S. I.

Grace G. Gardner

CINCINNATI, O.—Grace G. Gardner, opera and concert singer, composer and coach, died here on February 26 at the age of eighty-two. After a successful career as a singer in Europe and America Miss Gardner opened a studio in New York, later moving this to Cincinnati. She became identified with musical and cultural circles in the middle west. She was a member of the American Pen Women, The Cincinnati Woman's Club, the Poets' Union, the Cincinnati Chapter, Daughters of the American Revolution, and an honorary member of nearly every musical and literary club in and about Cinncinnati.

M. D.

Musicales

Arthur Fiedler Leads Brooklyn Orchestra

Arthur Fiedler conducted the Brooklyn Symphony Orchestra on February 23 at the Lexington Avenue Branch of the College of the City of New York, one in a series of five appearances with this organization. Mr. Fiedler had arranged a program that would be exacting for any orchestra, and it was well calculated to disclose his abilities as a a leader.

He first directed the players in the seldom heard second Leonore Overture of Beethoven; then offered the swiftly moving scherzo from Mendelssohn's string octet in the composer's excellent arrangement. There followed a delightful interpretation of Deems Taylor's suite, Circus Day, which the audience found decidedly mirth provoking in Mr. Fiedler's sympathetic reading of the difficult score. For the closing number he chose the C minor symphony of Brahms. The qualities that one takes for granted in an orchestral leader, precision of attack and release, euphony and balance, were evident throughout the concert. His readings were also characterized by a sensitive regard for musical design, unfailing taste and an ability to grasp and project effectively the poetic or emotional import of the music in hand. He was given a richly merited ovation. Mr. Fiedler is the regular conductor of the Boston Symphony Orchestra's pop concerts.

J. C.

* * *

Russell Ambruster at the Barbizon

Russell Ambruster, a member of the NBC staff and a pupil of Edwin Hughes, presented a varied and interesting program of piano music to a capacity audience at The Barbizon, New York, on February 23. He began with a smooth and well-thought-out performance of the entire Bach partita in C minor. To the Celtic Sonata by MacDowell, which followed, the young artist brought a style and vigor that contrasted strongly with the delicacy of most of the Bach partita. He projected well the tender mood of the slow movement, and in the dramatic last movement he developed a rhythmic sweep and a technical brilliancy that called forth enthusiastic applause. The succeeding Brahms group included the A major intermezzo from op. 118, the capriccio in B minor and the E flat rhapsodie, to all of which the player did ample justice, giving an especially finished performance of the difficult capriccio. Four Scriabin numbers, the Poeme (op. 32, No. 1), the nocturne for the left hand, and the etudes (Nos. 1 and 12 from op. 8), completed the printed program, arousing such approval from the audience that three extras had to be added, a prelude by Scriabin, march by Prokofieff and etude by Bortkiewicz.

B. D.

* * *

Concert of New Educational Music

A concert presenting new educational music for piano by contemporary American composers was given at the invitation of the College of the City of New York Music Department in the auditorium of the School of Commerce on Twenty-third Street, on February 24. All the works heard were given first performances. Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., presided; other speakers were Olga Samaroff-Stokowski and Lazare Saminsky. The latter, with Isadore Freed, edited the new series of contemporary American piano teaching pieces.

Dr. Hanson spoke on New Vistas in Music Education, paying tribute to the new interest in music by youth today. Mr. Saminsky talked on Tradition in a Changing Tonal World, tracing the ancestry in the classics of many of the devices which are now considered "modernistic." Mme. Samaroff stressed the need of educating the young to the newer trends in music and asked for an open mind among listeners.

The musical program demonstrated the variety of idiom that it is possible to attain in the educational medium when composers take advantage of these rich resources. The works ranged from neo-Romantic, through impressionistic to modernistic examples, all bearing the imprint of their composers' individuality. Excellent performances were given of the thirty-two brief pieces on the program. Harry Cumpson played Fiddlin' Joe, and Careful Etta, by Douglas Moore; The Harper Minstrel Sings, and The Irishman Dances, by Henry Cowell; Little Prelude, and Song After Sundown, by Randall Thompson.

Irene Jacobi appeared as soloist in Red Light-Green Light, and Hide and Seek, by Werner Josten; and Once Upon a Time, and A Lovely Little Movie Actress, by Frederick Jacobi. Aaron Copland played his Sunday Afternoon Music, and the Young Pioneers. Bernard Wagenaar interpreted his A Mystery, and Here They Come. Isadore Freed was at the piano for his With Trumpet and Drum, Story at Evening, Punchinello, and Around the Maypole.

Frank Sheridan was the accomplished performer in The Drowsy Shepherdess, and Pixie Frolic, by Emerson Whithorne; The Smugglers, by Deems Taylor; Old Veranda, Fire Bell, Shadows, and Prelude, by Lazare Saminsky. The concluding group of the program, presented by Nadia Reisenberg, included Autumn Fields, and Gay Promenade, by Arthur Shepherd; Epilogue, by A. Walter Kramer; Enchantment, and Dance of the Warriors, by Howard Hanson; Scherzino and March, by Roger Sessions.

The program, though composed of short numbers, gave the impression of original work, showing that such a medium does not hamper self-expression on the part of composers. It contained many little gems of piano literature which can take their place outside the teaching field as worthy additions to the solo repertoire. The large audience received the playing and the addresses with evidence of warm approval.

R. M. K.

* * *

Mrs. Beach's Works Heard by Two Clubs

Mrs. H. H. A. Beach appeared as solo-pianist, and accompanist in her own works at the Town Hall Club, New York, February 23, and Evelyn Swarthout performed three of her piano compositions earlier in the evening at the MacDowell Club, New York. At the former Mrs. Beach played her third nocturne, Humming Bird and Hermit Thrush at Morn, and Ruth Shaffner, soprano, sang her Ah, Love But a Day, Ecstasy and Rendezvous, with violin obbligato by Eugenie Limberg. Following the songs The Year's at the Spring was added.

Miss Swarthout played three of Mrs. Beach's early compositions, Menuet Italian, Scottish Legend, and Gavotte Fantastique at the MacDowell Club. The facile melodiousness and descriptive background of each work was emphasized in her playing. Miss Swarthout possesses the technic and temperament of an artist; clean-cut, expressive, graceful, she won the audience completely.

F. W. R.

* * *

Fourth Dornay-Culp Soiree Intime

The fourth Soiree Intime of the season at the Dornay-Culp Studios, New York, was devoted to a program of Holland folk-lore. For this occasion a most effective setting had been arranged. There was a background of gray velvet hangings to set off old Dutch oil paintings, and candle light reflected from antique brass chandeliers. Yellow tulips also contributed to the illusion. Louis Dornay and Betsy Culp were costumed as a nobleman and lady of the seventeenth century, as seen in Rembrandt portraits.

Mr. Dornay's ringing tenor and vivid art of interpretation were supported by the splendid accompaniments of Mme. Culp in performances of the stately old melodies of the Netherlands. The guest speaker of the evening was Anne Barnouw (wife of Prof. A. J. Barnouw, Queen Wilhelmina exchange professor at Columbia University). The topic of her lecture was Home Life and Social Customs in Holland. Mme. Barnouw, an interesting speaker of clear and beautiful diction, was warmly applauded by the audience. She also acted as commentator for the Holland patriotic and historical songs which made up the first part of the program.

In the second part of the evening Mr. Dornay and Mme. Culp appeared in the gay and colorful peasant costumes of Volendam and Zeeland, the type made familiar in the paintings of Jan Steen. Listeners were delighted by Mr. Dornay's irresistible humor in peasant songs, children's songs and songs of the Dutch fishermen. At the close of the program, Ruth Moltke and Dorothy Kirsten, dressed as Holland peasant girls, presented Mme. Barnouw with a bouquet of tulips. There was a large attendance, the audience including several radio singers and artists of the stage and screen.

N. F.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, March 7

Barrere Little Symphony Orchestra and Alice de Cevee, Town Hall (A)
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
National Orchestral Ass'n, with Mischa Elman, violinist, Carnegie Hall (A)

Sunday, March 8

Arthur Fear, baritone, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New York Schools of Music, Carnegie Hall (E)

Monday, March 9

Benjamin de Loache, baritone, Town Hall (A)
Beethoven Association, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)

Tuesday, March 10

Kolisch Quartet, Town Hall (E)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, March 11

Harold Bauer and the Manhattan String Quartet, Town Hall Endowment series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Thursday, March 12

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 13

Conrad Thibault, baritone, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Bye Family, Steinway Hall (E)

Saturday, March 14

Alexander Harsanyi, violinist, Town Hall (E)
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, March 15

John Charles Thomas, baritone, Benefit Hartley House Music School, Town Hall (A)
Emanuel List, basso, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Benefit Concert, Jewish Home for Convalescents, Carnegie Hall (E)

Monday, March 16

Maria Safonoff, pianist, Carnegie Hall (E)
Isidor Achron, pianist, Town Hall (E)

Tuesday, March 17

Philadelphia Orchestra, Carnegie Hall (E)
Stanley Hummell, pianist, Town Hall (E)

Wednesday, March 18

Fordham University Glee Club Concert, Town Hall (E)

Thursday, March 19

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 20

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Orchestral Concert, Paul Stassévitch, conductor, Town Hall (E)

Saturday, March 21

Robert Crawford, baritone, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Mona Rani and Her Hindu Dancers, Town Hall (E)

Sunday, March 22

Workmen's Circle Chorus, Town Hall (A)
Yehudi Menuhin with Hephzibah Menuhin, Carnegie Hall (E)
Cosmo McMoon, pianist, Town Hall (E)

Monday, March 23

Hart House String Quartet, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, March 24

Biart Symphony Orchestretta, Town Hall (A)
Chamber Music Ensemble from the Curtis Institute of Music, under direction of Louis Bailly, Town Hall (E)
Henri Deering and Boris Koutzen, Steinway Hall (E)

Wednesday, March 25

Philharmonic Pension Fund Concert, Carnegie Hall (E)
Gil Valeriano, tenor, Town Hall (E)
Concert of Chamber Music, Steinway Hall (E)

Thursday, March 26

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Neva Fenno, Steinway Hall (E)

Friday, March 27

Philharmonic-Symphony Society, Carnegie Hall (A)
Olive Bond, soprano, Town Hall (E)

Saturday, March 28

Philharmonic-Symphony Concert for Children and Young People, Carnegie Hall (M-11:00)
Neighborhood Music School Benefit Concert, Town Hall (A)
Helvetia Maennerchor, Town Hall (E)

Sunday, March 29

Philharmonic-Symphony Society, Carnegie Hall (A)
Eleanor Berger, contralto, Town Hall (A)
Harvard Glee Club and Radcliffe Choral Society in joint concert, Town Hall (E)

Monday, March 30

Miksa Marson, pianist, Town Hall (E)

Tuesday, March 31

Musical Art Quartet, Town Hall (E)

Wednesday, April 1

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Jacob Weinberg, Town Hall (E)

Thursday, April 2

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, April 3

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Pia Damerini, pianist, Town Hall (E)

Saturday, April 4

Philharmonic-Symphony Orchestra, Children's Concert, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Sergei Barsukoff, pianist, Town Hall (A)
Armand Tokatyan, tenor, Town Hall (E)

Sunday, April 5

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Artur Schnabel and Bronislaw Huberman, joint recital, Town Hall (A)
Mario Chamlee, tenor, Town Hall (E)

Fjelde and Franks in Scandinavian Program

Astrid Fjelde, Norwegian-American soprano; Philip Frank, violinist; and Bernard Frank, pianist, collaborated in an interesting program of Nordic composers at the Hotel St. Regis, New York, February 25, in the fourth of the series of Musical Adventures. Miss Fjelde sang songs by Grieg, Lie, Kjerulf and Thrane, as exemplifications of Norwegian music, in that language, closing with Pleurez mes Yeux (Le Cid). A voice of pathos and unusual soft tones, but attaining volume when required, is hers. The Messrs. Frank performed as their principal item Grieg's sonata in C minor, op. 45, with *bravura* and technic adequate to their task.

F. W. R.

* * *

Juilliard School Orchestra Heard under Willeke

A concert by the orchestra of the Juilliard School of Music was given at the Juilliard concert hall on February 29. The program led off with the overture to Tannhäuser; the next selection presented Anne Webber as soloist in the Saint-Saëns concerto for cello in A minor (op. 33) and the performance was brought to a close with Tschaikowsky's sixth symphony in B minor.

The orchestral forces of this eminent school need no introduction for they have long been a prominent feature of the music season. On this occasion the talented student body, under the baton of Willem Willeke, pleased mightily in their responsive playing to their director's sensitive reading. Especially worthy of comment is the string section of this unit in which was found a certainty of technic and execution of high order. The familiar Tannhäuser overture received a treatment entirely meritorious, the young musicians showing a profound ability to grasp the content and set forth the musical worth of this Wagnerian masterpiece. Anne Webber, in the Saint-Saëns concerto, proved herself an artist of finesse and an instrumentalist of notable talent. The Tschaikowsky symphony was given an interpretation which established a high standard for symphonic exhibitions by school orchestras. Practically every seat in the auditorium was occupied and much enthusiastic applause followed each offering.

J. S.

* * *

Dickinson Begins Lenten Friday Musicales

The series of programs entitled "Fridays at Noon" has long been a Lenten feature of the Brick Church, New York. They present in a quiet atmosphere, standard works performed by Clarence Dickinson, Mus. Doc., and chosen soloists, both instrumental and vocal. The February 28 Handel program was enjoyed by an appreciative audience, the frank melodiousness and square-cut patterns and rhythms of the old Master sustaining interest throughout the hour.

Dr. Dickinson played *allegros* from the sixth and fourth concertos; the entire Cuckoo Concerto (No. 5), and the Water Music, emphasizing the vigor and enduring qualities of these works. The dainty, merry music of the Cuckoo Concerto was especially liked. Corleen Wells, soprano of the Brick Church choir, with clear and pure voice sang O Had I Jubal's Lyre, and Let Me Wander. Bruno Labate, oboist, performed a serabande, allegro, largo and menuet, with agreeable tone.

Verdi's Manzoni Requiem was sung by the choir on March 1, the soloists being Corleen Wells, Viola Silva, Harold Haugh and Frederic Baer.

F. W. R.

David Mannes to Conduct Museum Concerts in March

On Saturday evenings in March a series of free symphony concerts under the direction of David Mannes will be given at The Metropolitan Museum of Art, New York. The dates are March 7, 14, 21, and 28. These concerts are made possible by gifts from Mr. and Mrs. George Blumenthal, Edward S. Harkness, John A. Roebling, and the Juilliard Musical Foundation. The programs comprise numbers from the standard orchestral repertoire. The first presents works of Beethoven, Mendelssohn, Handel, Rimsky-Korsakoff and Richard Strauss.

Huberman Wins Ardent Favor In the Shadow of the Sphinx

Egyptian Audiences Fête Violinist — Chamber Music Popular — Gramophone Concerts Continue

CAIRO.—One of the signs that interest in good music is increasing in Cairo and Alexandria, was the storms of enthusiasm which Bronislaw Huberman's concerts brought forth. His Egyptian admirers had the good luck to hear him play, among other compositions, several standard works of Brahms, Beethoven, Franck, Tschaikowsky and Bach, not to overlook Mythes by Szymanowsky, and B minor sonata by Respighi. Huberman is a regular guest in Egypt and more popular in this country for a good many years than any other living musician. This time, however, his trumphs surpassed all his former ones, and no one recalls ever before having witnessed such scenes of enthusiasm in a concert hall in Egypt. Huberman's perfect accompanist was Jakob Gimpel.

PIANO IN HONOR

The piano gained full honors in the recital which Alexander Plotnikoff gave in Alexandria. The ovations which his performance evoked, disclosed that Egypt is now beginning to realize what it possesses in this excellent pianist and true musician.

CHAMBER MUSIC GAINS

Chamber music has been too long neglected in Egypt, hence the concert of the Cairo Menashes Quartet (Adolphe Menashes, Silverstro Cattacio, Josef Huettel, Maier Reininger) together with pianist Josef Szulc, was an event of considerable importance. The ensemble has improved since last season and is now from every point of view on a notable level. Mr. Szulc played better than we ever heard him before and distinguished himself in the rhapsodic piano quintet of Eugene Goossens, and in the much less significant and original one of Jean Cras. Both quintets as well as Mozart's B flat quartet (Jagdquartett) were presented in brilliant fashion.

SINGER FÊTED

Adele Kern, who sang here a few years ago with the Vienna Opera, gave some song recitals which won success. Charming in personality, she recreated a good deal of the highly cultivated and pleasant atmosphere of old Vienna by her singing of Waltzes by Johann Strauss, Elfenlied by Wolf, some Schubert, a coloratura air by Mozart, and German and French folk-songs.

CHAMBER ORCHESTRA

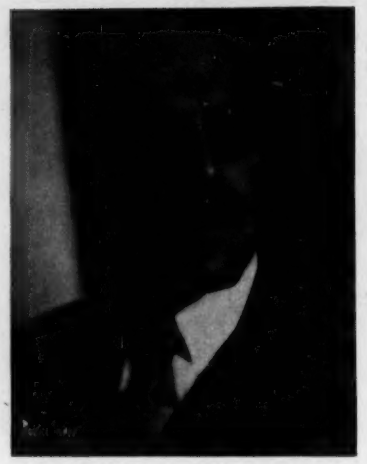
Joseph Tuby, leader of the Societé des Concerts in Alexandria, assisted by Josef Huettel and a chamber orchestra, gave us the rare opportunity to hear Mozart's D major piano concerto and Saint-Saëns Rhapsodie d'Auvergne. Some of Tuby's own compositions also won a sympathetic reception. Modern and full of pianistic interest, they are distinct contributions to the piano literature of our time.

GRAMOPHONE CLUB ACTIVITIES

The Cairo Gramophone Club is now cooperating with the Egyptian State Broadcasting Company, sponsoring a series of concerts in which records of Beethoven's chamber music and a number of important modern chamber music works are broadcast; by means of which the club is coming closer to its goal of organizing real performances of the best music which has not before been heard in Egypt. Acting upon this incentive, Mr. Hepper has taken up the organizing of two series of public concerts for this and next season, these concerts making it possible to hear for the first time in this country, all the Beethoven piano sonatas (played by Gerhard Willner) and Schubert's three big cycles, Die Winterreise, Die Schöne Muellerin and Schwanengesang (sung by Dora Willner). The interest in the concerts of the Gramophone Club is extraordinary.

All this is the crown of Mr. Hepper's pioneer work here. The rare man had to leave Cairo recently, but before leaving saw to it that his work continues along similar lines. The new leader of the Cairo Gramophone Club, Mr. Pengelley, possesses the same degree of musical enthusiasm and idealism, and on every count seems ably fitted to "carry on" with the important work of the club.

GERHARD WILLNER.



CHARLES SANFORD SKILTON will present a scene from his opera Kalopin in New York on March 31 at the last musicale of the National Association for American Composers and Conductors. He will be assisted by Beatrice Belkin, soprano, Dorothy Miller, mezzo-soprano, Frances Blaisdell, flute, Lucy Lewis, harp. (Photo by Maurice Seymour.)

College Musicians Delight Syracuse

Recital by Gladys Swarthout Is Feature of Music Span in University City—Hadley Leads Orchestra

SYRACUSE, N. Y.—Bruce Foote, baritone, and Sherman Schoonmaker, pianist, graduates of the College of Fine Arts and now members of the music faculty at the University of Illinois, were presented in recital by Syracuse Morning Musicals on February 5 in Lincoln Auditorium. Mr. Foote has a voice of exceptional range and quality. He sang songs ranging from the old Italian school to modern numbers in English. He was successful with three Brahms songs and Vision Fugitive by Massenet. Two songs in English that attracted attention were O, That 'Twere Possible, by Russell Miles, a graduate of the College of Fine Arts and now organist at the University of Illinois; and I Arise from Dreams of Thee, by George Mulfinger, who is a piano teacher at the college.

Mr. Schoonmaker played accompaniments of fine quality and appeared in a group of three solo numbers by Debussy and Prokofieff. Equipped with a first class technic, Mr. Schoonmaker gave artistic performances of these three numbers.

On February 7 the Morning Musicals presented King Lan, the Chinese Dancer, who attracted a large and enthusiastic audience.

MORNING MUSICAL EVENTS

On February 9 the Morning Musicals presented the Gordon String Quartet in a program. Each member of this quartet is an artist in his own right and has all of the musical traits essential for a solo performer. The program consisted of two quartets of Mozart in C major, and of Borodin in D major. These were followed by several numbers from the modern school. This quartet will always be welcome when it comes to Syracuse.

The Morning Musicals presented its usual local program on February 19. The entire program was given by students or graduates of the College of Fine Arts. Perhaps the most interesting number was a group of Russian, Hungarian and Negro Folk Songs sung by the newly organized Syracuse University Singers, under the direction of Dr. Jacob Kwalwasser. These twenty-two voices showed the finest training in ensemble singing. Exceptional in every way was their presentation of Dett's arrangement of Listen to the Lambs.

The College of Fine Arts presented some of its advanced music students in a public recital February 16. As usual, this program was an artistic success and demonstrated the fine training which is given performers at the university.

GLADYS SWARTHOUT'S RECITAL

The following evening S. B. Everett presented Gladys Swarthout, mezzo-soprano, in recital at Lincoln Auditorium. Miss Swarthout is to be thanked for the interesting and somewhat unusual program, presenting a number of seldom heard songs. She was greeted by a large audience and was recalled a number of times. At the end of the program she sang three additional numbers as encores.

HADLEY LEADS ORCHESTRA

The following evening Dr. Henry Hadley appeared as guest conductor of the Syracuse Symphony Orchestra at its concert in Lincoln Auditorium. Dr. Hadley brought with him the concert pianist Eunice Howard, who was soloist in the latest of the conductor's works, Concertina. In an all-American program Dr. Hadley played Phillip James' Overture in Olden Style on French Noels, Edgar Stillman Kelley's Aladdin, a Chinese suite in four parts. Louise Garnett's Country Holiday and Frederick Stock's Symphonic Waltzes. Dr. Hadley is an experienced and dynamic conductor. Under his artistic direction the orchestra gave fine performances of all of these numbers. Miss Howard was successful in the solo part of the Concertina and was recalled a number of times. This all-American program attracted an unusually large audience.

H. L. B.

Josephine Forsyth's Compositions Heard

Josephine Forsyth's compositions continue to be heard in solo and chorus performances in concert, in church, over the air and before conventions and clubs. One of her songs is Precious Wee One, for which Miss Forsyth has written both words and music. The number, which is soon to be published, has been sung this season by the Orpheus Male Chorus (Charles D. Dawe, director) in Cleveland, Fremont, Akron and Sandusky, Ohio. The same chorus presented it on their programs during their recent Russian tour. On February 22, Esther Laffety Haerman, soprano, offered the song in solo arrangement at Carnegie Hall, Cleveland, with the composer at the piano.

Another song with words and music by Miss Forsyth is Joy Cometh in the Morning (still in manuscript). This song was broadcast last fall by Edith Fletcher over WHK; a little later it was repeated by the same artist at the concert of the Women's Club in Canton, Ohio. Miss Forsyth is also the composer of a widely heard musical setting of The Lord's Prayer and A New Year Carol.

Contest for Matthay Prize

The American Matthay Association, Inc., announces a $1,000 scholarship for a pianist toward the expenses of a year's study in London with Tobias Matthay. Preliminary examinations will be conducted in May in districts in which the registration for the contest warrants it, and the final contest is set for late in May in New York City. The preliminary examination is based on ear training test, keyboard harmony, knowledge of various types of form, general questions (such as, "What does the word 'dynamics' mean to you?"), and the playing of three required numbers—the first movement of the Schumann sonata in G minor, any prelude and fugue from Bach's Well-tempered Clavichord, and one composition of the contestant's choice, not exceeding six minutes in duration. Application blanks and further information may be obtained from the secretary, Miss Julia L. Wrightington, 94 Perry St., Brookline, Mass. The form must be filled out and returned to the president, Albion Metcalf, 33 Newbury St., Boston, by April 1.

CARMELA PONSELLE
MEZZO-SOPRANO
OPERA
CONCERT
RADIO
Exclusive Management: William Miller, Charles Morrison Agency, Park Central Hotel, N. Y. C., Circle 7-8000

JOHN REDFIELD
FELLOW OF THE ACOUSTICAL SOCIETY OF AMERICA
AUTHOR OF "MUSIC, A SCIENCE AND AN ART"
AUTHORITATIVE INSTRUCTION IN ALL BRANCHES OF
MUSICAL ACOUSTICS
PRIVATE LESSONS, CLASSES, PUBLIC LECTURES, CORRESPONDENCE COURSE
APPOINTMENT MADE BY LETTER ONLY—ADDRESS, "MUSICAL COURIER"

BRANTWOOD HALL
Private Boarding and Day School for Girls
Lawrence Park, Bronxville, New York
Represented in Leading Colleges for Women
Complete Courses from Pre-Kindergarten Through College Preparatory
Fortunate Location for the Talented Child in Music, Art, Dramatics, for Moral and Cultural Influences and Physical Education.
Recreation—Special Emphasis on Horseback Riding
Ideal Environment in Country—Half Hour from Grand Central Station, New York
Mary T. Maine, A. B. (Wellesley) Head of School, Bronxville, N. Y.

FIRST HOUSE

Otto SCHLAAFF and Robert RIOTTE
PROGRAMS FOR TWO PIANOS
Management:
Richard Copley, 113 West 57th St., New York

Elman Plays with Richmond Men

Violinist Delights with Resident Ensemble under Beckett—National Symphony Orchestra Has Warm Reception

RICHMOND, VA.—The fifth seasonal concert of the Richmond Symphony Orchestra, on February 17, with Mischa Elman as soloist, again touched a high mark in artistic excellence. For sheer intelligence in planning so well balanced and so carefully selected a program as this, Wheeler Beckett again deserves unstinted praise. We have previously commented upon his skill in program planning, but on this occasion he excelled his earlier achievements.

Opening with the Water Music of Handel, in three movements, a delicate, fanciful offering, delightfully played, the program proceeded into the concerto in D major, of Brahms, with Mischa Elman as the soloist. Mr. Elman performed the work in a masterly way, technic and tone both of the highest quality, and rarely have we heard such wizardry as he displayed in the long and difficult cadenza. This work is Brahms at his best, and the orchestra, under the brilliant direction of Mr. Beckett, played superbly.

The Night Music of Mahler, from the Seventh Symphony, made, in many respects, the most interesting number in the orchestral series, and Mr. Beckett brought out the innumerable themes and variations adroitly. The Rosenkavalier Suite was programmed, but instead, Mr. Elman consented to play the last movement of the Lalo Symphonie Espagnole, with the orchestra, again demonstrating his remarkable art, and receiving an ovational response.

Finlandia, of Sibelius, closed the concert and this stirring composition was given a dramatic reading by Mr. Beckett, as emotional as any interpretation this writer has ever heard, one in which the percussion and horn passages were brilliantly effective and in which the climax was magnificently built.

A junior concert of the Richmond Symphony Orchestra was given on February 18 before a completely filled Mosque.

YOUNG VIOLINIST HEARD

On this occasion, the program included one movement of Handel's Water Music, the symphonic poem Finlandia, and a part of the Symphonie Espagnole of Lalo, the violin solo score played by a young violinist from Newport News, Howard Boatwright. This visiting artist disclosed a high quality of art, a competent technic, with much understanding and poise. Other numbers were three Mozart compositions, with certain descriptive effects, and demonstrations of the percussion instruments, with explanations by Mr. Beckett.

NATIONAL ORCHESTRA IN VISIT

The National Symphony Orchestra, with its colorful director, Hans Kindler, appeared at the Mosque on February 5. Besides works by Bach, Wagner and Enesco, the principal offering was the Brahms piano concerto in B flat major, with the great artist, Myra Hess, as soloist. This majestic composition was given a remarkably fine performance, Miss Hess' playing being especially brilliant. Mr. Kindler conducted with that musical finesse which has made him eminent and the audience greeted him ovationally.

The Woman's Club heard a Chinese tenor, Dr. Chao-Mei-Pa, in recital earlier in the month. This artist disclosed a fine, well cultivated voice, and he was heard with much interest.

FOLK MUSIC PROGRAM

A folk music program, largely attended, was heard during the month at the Anderson Art Galleries. This program was arranged by John Powell and Winston Wilkinson, and included the playing and singing of many folk melodies.

Chorus singing is to be initiated by Wilfrid Pyle, State Supervisor of Federal music projects, the first meeting held on February 24. Several hundred singers will be in rehearsal for a Choral Day, to occur on April 30. Schubert's Mass in E flat has been selected as the main work. Leading musicians of the State are interested in the plans.

J. G. H.

Betty Tillotson Concert Direction

The following engagements have been fulfilled by the artists under the Betty Tillotson Concert Direction this season.

The Balmoral Highlanders, comprising Alexander Campbell, Scottish tenor, Shannon MacDonald, Scottish baritone, Kathlyn Huntley, soprano, appeared in Buffalo, N. Y., at the Filmore Hotel for the United Scottish Societies of Buffalo. Geraldine Kress, young violinist of Buffalo, played on this program and the group was accompanied by Carl Schultze. The troupe were re-engaged for next year. Dr. Robert MacGowan, poet, lecturer and author, acted as master of ceremonies.

Leonard Stocker appeared at the Studio Club, New York, prior to his recital in Steinway Hall, New York, on January 27. Mr. Stocker has been engaged for a recital in Montclair, N. J., at the Women's Club in April.

Raymond Shannon, in his Living Song Pictures, is on the season's schedule of the Schubert Club of Stamford, Conn., the Tottenville Women's Club and the Drama Comedy. He fulfilled an engagement with The Guild of St. John's Hospital in Brooklyn, N. Y., on January 30. Prominent appearances of Mr. Shannon out of New York include the National Music Supervisors Conference, Cleveland State Teachers Convention of New York and New Jersey, the Convention of Women's Federated Musicians of New Jersey, and Oklahoma State College. Twenty-two concerts under the department of education, State of Delaware, have been booked. He has sung in Newark, N. J., Tulsa, Okla., Des Moines, Iowa, and Wilmington, Del.

Geraldine Kress, violinist, toured Ohio in December and is to play in April at the Women's Club of Montclair, N. J. Lydia Hoffman Behrendt has made many appearances this season. Among them were concerts at the New School for Social Research, and the Grand Street Playhouse, New York. Marion Morrey, pianist, was featured on Frank Black's symphonic hour over WJZ recently.

The Bye Family Ensemble from Maine are scheduled to give their first New York recital in Steinway Hall on March 13. This group comprises piano, two violins, cello and trumpet, played by father, mother, two daughters and a son. They have been Yankee Network artists and are prominent in New England. Miss Tillotson will present them in a Fireside Musicale, bringing into the picture Mr. Bye's early background in Norway, where his father, a personal friend and neighbor of Edward Grieg, was conductor of the National Band and Court Orchestra. The Bye Family were chosen to represent the Home Groups of the National Federation of Music Clubs at the convention held in Boston.

Miss Tillotson announces that Phoebe Crosby, soprano, is now under her management. Lydia Hoffmann Behrendt, pianist, appeared at the Peabody Institute in Baltimore, Md., on February 19 and recently played at Dartmouth College. Marion Morrey, pianist, recently appeared on the Frank Black Symphonic Hour over WJZ.

Raymond Shannon has become connected with the Tillotson Bureau as associate manager.

Edwin Hughes' Fourth Master Class at Winthrop College

Edwin Hughes has been engaged for the fourth consecutive summer to hold a four weeks' Master Class for pianists at the South Carolina State College (Winthrop College). The class will run from June 8 to July 4, and precede Mr. Hughes' annual New York Summer Master Class which begins July 6. During his recent tour of the South, Mr. Hughes, in addition to his concert engagements, conducted a piano forum at the annual convention of the Florida State Music Teachers, held at Stetson University, Deland, Fla., and also gave a lecture on The Essentials of Beautiful Piano Playing before the Music Club in Florence, S. C.

Rayner in Opera Performances

Sydney Rayner sang in Rigoletto and Faust in Toronto following his debut there in Carmen recently. Springfield, Mass., is to hear the tenor in Pagliacci.

JUILLIARD MUSICAL FOUNDATION

JUILLIARD SCHOOL OF MUSIC

JOHN ERSKINE, President

ERNEST HUTCHESON, Dean OSCAR WAGNER, Assistant Dean

ADVISORY AUDITIONS

THE JUILLIARD GRADUATE SCHOOL will hold Advisory Auditions on the last three week-days of the following months:

January, February, March, April, October, and November.

These auditions have no connection with the examinations for entrance to the school. They are designed to meet the need felt by many students and young artists of a disinterested opinion of their talent and musical possibilities. The auditions will be given by two teachers from the department concerned (Singing, Piano, Violin, etc.,) and a written opinion will be given by the school. Accompanists will be supplied when necessary.

There are no requirements except that students working with a teacher must submit the teacher's written permission or request when applying for the audition.

A fee of $20 will be charged.

For further particulars or to make application for an audition please address

Secretary

JUILLIARD GRADUATE SCHOOL

130 Claremont Avenue New York City

. . . . NEW MUSIC OF INTEREST IN WINTER LISTS

REVIEWED BY LEONARD LIEBLING

FOR PIANO SOLO

Masters of Our Day; piano pieces, edited by Lazare Saminsky and Isadore Freed.

A short time ago I reviewed the bulk of this collection of thirty-two *morceaux* by fifteen living modern American composers, and explained that the editorial and publishing purpose behind the series was to provide younger music students with examples of music written according to the tonal thought and idiom of our day, and featured in its patterns of harmony, melody and rhythm.

The six pieces completing the group are now issued. Howard Hanson contributes Dance of the Warriors and Enchantment; the former an archaic bit in the Dorian mode, and the latter a study in subdued color and minor scale mode. Arthur Shepherd's Gay Promenade is a trickily designed four pages of voice-leading and rhythm to keep the young player from trifling. Autumn Fields, a slow "dialogue," offers the same performer chances for developing tone quality and knowledge of phrasing. A. Walter Kramer's Epilogue, with tints and effects in the spirit of Debussy, is one of the most modern pieces in the whole set. Only juveniles with a large stretch of hand could manipulate the ninths and tenths in some of the chords. The Smugglers, by Deems Taylor, has prettiness and useful problems in rhythm and accentuation.

The Masters of Our Day editors have divided the thirty-two compositions into four groups, graded according to difficulty, and supplied each work with a short analysis and some of them with preparatory finger exercises. None of the music is so arbitrarily "advanced" in modernity as to scorn charm and simple appeal. (Carl Fischer, Inc.)

Lovely Is Spring; for piano solo; by Max Kramm.

Tuneful and altogether gracious writing of light fancy. Particularly well planned for easy hand manipulation. Mendelssohn and Moszkowski are with Max Kramm in spirit, and that is splendid company. (Gamble Hinged Music Co., Chicago.)

Scherzo-Miniature; for piano solo; by Jacques Miller.

To be played presto, this lively music is good concert stuff for agile fingers and feathery wrists. "Diabolique" character creeps in with some harmonies of our day. The construction is clever; the climaxing brilliant. Mr. Miller's piece is dedicated to Shura Cherkassky. (J. Fischer & Bro., New York.)

NEW MUSIC

ELKAN-VOGEL CO. Inc.

Recent Compositions by

FRANCIS POULENC

Piano Solo		Voice and Piano	
Suite Francaise	$1.50	A sa Guitare	$.50
Feuillets d'Album	1.50	5 Poems de P. Eluard	1.50
Intermede in D Minor	1.00	Airs Chantés—(complete)	2.00
6 Improvisations—(complete)	2.50	8 Polish Songs	2.00

ELKAN-VOGEL CO., INC. 1716 Sansom St., Philadelphia, Pa.

THE COMPOSERS PRESS, Inc.

"A Set of Eight"
Poems and Studies for Piano
by
Elliot Griffis

Suite Passecaille
For Two Pianos
by
Charles Haubiel

May Be Had on Approval at Your Local Dealer

THE COMPOSERS PRESS, Inc., 113 West 57th St., New York, N. Y.

GRACE LEADENHAM AUSTIN

Four Songs favored by leading artists:

Low Voice	High Voice
The Soul Undaunted	I Have a Garden (latest song)
Day Dreams	Constancy

Order from your local dealer

G. Schirmer, Inc.
3 East 43rd St., New York

or by mail
1416 Steinway Hall, New York

CHARLES WAKEFIELD CADMAN

EDDY BROWN
is playing
Sonata in G—for Violin and Piano
by
CHARLES WAKEFIELD CADMAN
for the National Association of American Composers and Conductors on March 31

Published by J. Fischer & Bro., 119 West 40th Street, New York City

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

Book

New Values in Music Appreciation, by Laurence Adler.

A brief work, suggestive rather than comprehensive. In his introduction Mr. Adler states his intention to give to the student an "understanding of the art, not as an isolated set of phenomena, but in its relationship to the kindred arts, and as part of the root and fabric of living itself." Many will feel that this is rather too wide an aim to encompass in eighty pages.

In his foreword, Howard Hanson, director of the Eastman School of Music, says, "Mr. Adler has compressed into a short space a wealth of valuable suggestions. Starting with a conception of his subject which is at once more serious and more intelligent than is always the case in a discussion of this much-abused subject, he offers an approach which is both provocative and stimulating." (Roerich Museum Press, New York.)

Reviewed by R. M. Knerr

Educational Vocal Technic in Song and Speech, by W. Warren Shaw, in collaboration with George L. Lindsay; in two volumes; Volume I.

This "comprehensive course in fundamental vocal procedure and practical voice training," according to the authors' note, is in two paper-covered books of size suitable for use on the piano rack. The course is to be divided into twenty-five units, or lessons, of which the first volume contains fifteen. Each of these includes a preliminary discussion (often with charts or diagrams), one or more songs to be practiced with the object in mind, and exercises with instructions for use. At the end of many of the units are series of examination questions. The subjects covered are: The Quiet Breath, The Fundamental Tone, The Firm Tone, Pitch, Quality, Volume, Intensity, Changing Vowel Forms, Sustaining Tone, Articulation and Enunciation, The Power of Rhythm, The Vocal Impulse, The Flexible Tongue, Dynamic Tone, Resonance, The Larynx, Vocal Independence, and The Tip of the Tongue. Mr. Shaw has contrived a number of educational songs, with piano accompaniment, in which the words amusingly impress on the singer what he must do, while the music offers opportunity for practicing it. There are also many art songs from other sources. Especial stress is placed on breathing methods, and the course embodies principles set forth in Mr. Shaw's two earlier works on voice culture. The book is suitable for use either in class or individual instruction, and is a live and genuinely helpful contribution to a vexed subject. (Theodore Presser Co., Philadelphia.)

For String Orchestra

Kamarinskaja by Glinka, and **Traditional Russian Folk Song;** transcribed by Fabien Sevitzky.

Glinka's merry fantasia on Russian folk airs is transparently scored for string ensemble by Mr. Sevitzky, who also gives a traditional melody an attractive setting. The works are of moderate length and of not exceptionally advanced technical requirements, useful for professional as well as amateur orchestras. (Carl Fischer, Inc., New York.)

For Orchestra

Sipapu, Ritualistic Indian Dance from Legend of Hani, by Henry Hadley.

A vigorous theme of the sort one associates with Indian music, using the scale in which the interval of the fourth and six is often skipped in melodic sequences and with harmonization including parallel fifths, dominates this colorful *allegro con fuoco* movement. The music is graphic, strongly rhythmed, and with many apt and colorful instrumental touches. It is published for small orchestra (including saxophones) and for full and grand orchestra (the latter version with harp part). (Carl Fischer, Inc., New York.)

For Violin and Piano

Sonata in D minor, by Charles Gilbert Spross.

Four movements comprise this melodious composition, which gives ample scope for technical display. It opens with an *allegro con brio,* a vigorous, flowing and distinctive theme well developed. In the *andante* section a simple, singing melody receives elaborations. A piquant *scherzo-allegro* follows in which staccati are featured—one of the most spirited passages in the work. The composition closes with an *allegro* in markedly rhythmic style and an intriguing thematic subject that invites the bow. The accompaniment is of solid texture and forms an important part of the whole, its harmonization being rich and often of chromatic coloring. One of the most sane and practically devised works of recent vintage. (John Church Company, Philadelphia.)

Moto Perpetuo, by Paganini, arranged in fingered octaves by D. C. Dounis.

Paganini, according to legend, performed his Moto Perpetuo in fingered octaves, but the MS. of the work was found after his death written only in single notes. Although the piece was played in public by Burmester, Thomson and others in octave arrangement, these versions were never published. Mr. Dounis has, therefore, issued his version as a test piece and technical fingering exercise for performers. It admirably serves this purpose. There are directions for study, with musical illustrations showing twelve variants of the theme (of progressive difficulty) which may be used as preliminary exercises. Although no piano accompaniment appears in this setting, the arranger explains that any of those usually employed with the single note edition may be utilized for concert purposes. (Strad Edition, London.)

For Piano Solo

Valse Tzigane, by Mischa Levitzki.

Markedly rhythmical is the subject of this slow waltz, which has a triste, swaying theme, interrupted by a brief pause or "hesitation," vividly picturing the steps of the dancers. Mr. Levitzki has had an especial success with his previous piano compositions in waltz form, owing to the melodic lilt, colorful harmonies, taste and polish that characterize them. His present opus exploits many effective devices, as the theme is developed. A contrasted middle section has a new subject. The technical grade is medium, and the tunefulness of the number will appeal to performers and listeners. It is also issued in an arrangement for violin and piano. (Harold Flammer, Inc., New York.)

Melody from Orfeo, by Gluck; transcribed for piano by Sgambati; revised edition by Harold Bauer.

The serene flute solo with string accompaniment from Gluck's scene of the happy spirits, originally made into a piano solo by Sgambati, is issued in a carefully edited revision by Mr. Bauer. It makes a brief but technically somewhat exacting *morceau,* to be played *espressivo,* and providing especial exercise for the left hand, which maintains an accompaniment of sixteenth note chords over a wide compass. (G. Schirmer, Inc., New York.)

For Harp Solo

The Harmonious Blacksmith, by Handel; transcribed for harp by Carlos Salzedo.

Handel's merry air with variations, which blithely suggests the tap of the smith's hammer, has been cast into a transcription for the harp by Mr. Salzedo. It is a work of much effectiveness, of a cheerful, virtuosic quality calculated to win and hold the attention of audiences. The five variations are of progressive difficulty, posing various problems for the performer, but on the whole of playable quality well adapted to the instrument. The final section, with rapid scale

ISSUED BY REPRESENTATIVE PUBLISHERS . . . .

passages for both hands, is particularly brilliant. There are painstaking directions for the player. (Elkan-Vogel Co., Inc., Philadelphia.)

For Two Pianos, Four Hands

Prelude, Fugue and Variation, by César Franck; transcribed by Rudolph Gruen.

Humoresque, and **Scherzo,** by Rudolph Gruen.

Rudolph Gruen has done a capital job in transcribing the César Franck work for two pianos. It has enjoyed popularity as a piano solo composition partly because of the effective contrasts between its songful cantabile themes and the elaborate developments which provide excellent opportunities for the musicianly pianist. Above all, it is a rich work harmonically and marked by that individual fervor and imagination which are characteristics of Franck. The adaptation assigns about an even division of labor to the two pianists, and its scoring is clear and forceful.

Mr. Gruen's Humoresque is a lively and fanciful score of virtuosic makeup, which offers spirited competition between the performers. Though not modernistic, it has some piquant chromatic coloring and abounds in imitative effects tossed back and forth between the players. His Scherzo has a scampering motive of merry and intriguing quality, with staccato playing prominent in its fairly simple design. As effective if not weighty bits of displayful pianism, both the original Gruen compositions are attractive. (Associated Music Publishers, Inc., New York.)

The Gallant Music Box, by Edward Harris.

Descriptive music of a light and airy cast, Mr. Harris' two-piano number will be especially appealing to young listeners. The composer has prefaced the score with a note which tells of the sad fate of an old but still gallant music-box, whose spring is so worn that it almost runs down toward the end, but recovers on being rewound for a strong finale. The work is to be played staccato, and throughout in a mechanical manner. An item useful as an encore piece of moderate difficulty. (J. Fischer & Bro., New York.)

Allegro from Sonata in F Minor, by Philipp Emanuel Bach; transcribed for two pianos by Stell Andersen and Silvio Scionti.

A sparkling rapid movement from one of the sonatas of Bach's gifted son, this brief number is a musicianly one of solid worth and with the firm structural makeup of preclassic music. It is a fairly exacting work, as the rhythmic accord of the players must be perfectly adjusted and the elaborate figurations and scale passages require a good finger technic on the part of both performers. (J. Fischer & Bro., New York.)

Songs

Hail Your Risen Lord!, Easter Song for voice and piano or organ; words by T. Scott; music by Florence Turner-Maley.

A simple and forceful setting of words from the hymnal, devised in such a way as to offer no problems to listeners of the average church congregation. Mrs. Turner-Maley, known both as composer and voice teacher, understands the requirements of church singers and restricts the vocal compass to one note above an octave. There is a certain flexibility required to sing the final descending phrase of the refrain. A middle section, with change of key, offers a note of deeper emotion. The tuneful recurring *allegro* theme is spirited and effective. Published for high voice (F to G) and low (C to D). (G. Schirmer, Inc., New York.)

Lovely Dark and Lonely One; words by Langston Hughes; music by H. T. Burleigh.

Strikingly conceived, this brief but lyrical song has words of unusual emotional value and simplicity by the Negro poet and boasts a setting of distinction and poignant suggestiveness by Mr. Burleigh. The vocal line is simple, rising to a climax of marked power, then subsiding to a *ppp* conclusion. The harmonic style is rich and individual. Vocal range, C to G. (G. Ricordi & Co., Inc., New York.)

The Gypsy (El Zingaro); poem by Mona Modini Bonelli; music by Solon Alberti.

A rousing *bravura* song with an urgent, galloping figure in the accompaniment that suggests the riding of the handsome Gypsy youth, who won the heart of the singer when he stopped at her "humble cot." The vocal line is brilliant and dashing, and the song constitutes an effective item for the woman vocalist with a dramatic flair. The range is from C sharp to G. (Harold Flammer, Inc., New York.)

The Through Freight; words by George Murray Brown; music by Keith Crosby Brown.

Graphic and exciting in the extreme is this depiction of the plodding journey of the freight train through various kinds of scenes. The accompaniment, marked "with mechanical regularity," has a figure in discordant chords suggesting the puffing and straining of the engine. It is the sort of song that supplies likable material for the dramatic male singer, who has opportunities for building a slow and gradual climax, with some words spoken, and with growing tension to an *fff* ending, on a high E natural. The compass is from D to E. (Harold Flammer, Inc., New York.)

La Fiesta; words by Nelle Richmond Eberhart; music by Charles Wakefield Cadman.

One of the most ambitious and satisfying songs recently issued by Mr. Cadman. In the relatively brief space of eight pages, it passes through a mounting series of emotional moods, expressed with brilliant and forceful means. The themes are based on California-Spanish folk measures. The singer tells of a girl at a *fiesta* who looked for her lover among the dancers, found him paying attention to another, was deeply hurt, but pretended indifference, till pride won him again to her. Through it all runs a lilting dance measure and accompaniment simulating plucked strings. The vocal line is a gay, lyrical one, with especially charming roulades to be sung *pp* at intervals. Plenty of opportunities for poignant utterance and dramatic acting are included—in short, a song of popular quality and yet of big scope which is worthy of the talents of leading artists. The general effect is rather Carmenesque, with everything that implies in the way of opportunity for fascination, and the number could effectively be done in costume. Vocal range, C to F. (Galaxy Music Corporation, New York.)

For Mixed Voices

Sunrise on Easter Morning, anthem for four mixed voices, and brass choir (ad libitum); words from chorale by Bach and W. B. Olds; music by W. B. Olds.

Preluded by fanfares which may be played in the piano or by the brasses, this chorus for mixed voices proclaims with sturdy accents, "Christ is risen, Alleluia." The words, "Sleepers, wake," are used for the main body of the anthem, not however with Bach's melody, but with an original and simpler one by Mr. Olds. The conclusion reverts to the opening words. A buoyant musical substance makes this a simple and effective work for choir, whether *a cappella,* or with the brass choir, lending greater effect to it. The latter has a separate score. (Carl Fischer, Inc., New York.)

Calvary and Easter; motet for seven-part chorus of mixed voices (SSATTBB), *a cappella;* words anonymous; music by Walter Wild.

An intimate chorus, with poetic verses of consolatory effect, adapted rather for informal than for liturgical services. It has a melodious theme and cheerful interweaving of the voices. The refrain contains the words, "Lift up your heads, ye sorrowing ones . . . for Calvary and Easter Day were just three days apart." The part-writing is simple, sturdy and clean-cut, and the sonorities which may be obtained with the seven vocal parts is most gratifying. There is a piano part for rehearsal. (Carl Fischer, Inc., New York.)

Lift High the Triumph Song; anthem for four-part chorus of mixed voices, with organ accompaniment; text by Ernest F. McGregor; music by Carl F. Mueller.

In the triumphal manner, with march-like theme, the present anthem embodies the more cheerful ingredients of stock Lenten choral music. It is without pronounced difficulties, but with opportunities for the various voices to echo one another, and with one short passage for the sopranos and altos to sing in duo. The words stress the sentence, "The Prince of Peace is passing by, . . . goes proudly forth to reign and die." Useful for Palm Sunday or general services. (G. Schirmer, Inc., New York.)

Easter Joy, carol-anthem for four-part chorus of mixed voices, with incidental solo for soprano (ad lib.), and organ accompaniment; words and music by William H. Anderson.

A joyful and exultant paean to the glad Easter season, which moves briskly and with well-rhythmed lilt. Although the theme is repeated throughout without metrical alteration, there is variety of color in the middle section where the soprano (or soprano choir) has some descriptive verses about the vernal season of about fifteen measures length, the mixed chorus re-entering for the conclusion. The words are routine but appropriate. (G. Schirmer, Inc., New York.)

For Women's Voices

The Passion Chorale; words by Paul Gerhardt (1653), English version by Charles Sanford Terry; melody by Hassler, harmonized by Bach; arranged for women's chorus by John Earle Newton.

The hauntingly beautiful and solemn air, Commit Thy Ways to Jesus, which occurs in Bach's St. Matthew Passion, is here given a simple and effective version for women singers (SSAA). There are both English and the original German words. One of the treasures of the chorale literature, of the highest value. There is a piano version for rehearsal use. (Carl Fischer, Inc., New York.)

Reviewed by F. W. Riesberg

For Mixed Voices

Evening Hymn (The Shadows of the Evening Hours), by Mrs. H. H. A. Beach.

Originally a solo by Mrs. Beach, set to Adelaide Procter's hymn-poem, this is a richly-harmonized version, with alto and soprano solos. Written in the key of G flat major, it gives the hearer the dominating feeling of quiet, of fading daylight, with final repose. The melodious opening solo for alto is followed by four-part harmonization of the same melody, done with the understanding skill of Mrs. Beach, singable, always melodious. Each stanza has its climax, the sopranos reaching high B flat on "And trust in things divine"; the obbligato soprano above the final chorus stands out well, and the work closes softly on "O give us now repose." The organ-part throughout is idiomatic, the seven pages occupying about four minutes for performance. (Arthur P. Schmidt Co., Boston and New York.)

NEW MUSIC

GALAXY MUSIC CORP.

NEW SONGS

LA FIESTA.....Charles Wakefield Cadman
CHALLENGE.....Beatrice Posamanick
A PRAYER TO PERSEPHONE.....Ben Burtt
IT WAS A LOVER AND HIS LASS.....Edward Harris

GALAXY MUSIC CORP., 17 West 46th St., New York, N. Y.

CARL FISCHER

One of the Most Important Contemporary Contributions to the Violin Literature of Bach

JOHANN SEBASTIAN BACH
SONATAS AND PARTITAS FOR SOLO VIOLIN
Edited by
JAN HAMBOURG
$3.00

Boston 56 Cooper Square, New York Chicago

G. SCHIRMER

This Season, KIRSTEN FLAGSTAD is Singing

White Horses of the Sea.....Elinor Remick Warren
At Parting.....James H. Rogers
Chinoise.....Kathleen Lockhart Manning
Midsummer.....Amy Worth
When I Have Sung My Songs.....Ernest Charles

"Schirmer Song Successes."

G. SCHIRMER, Inc., 3 East 43rd Street, New York

J. FISCHER & BRO.

TOM WARING'S
Countin' My Blessings
A Song for Baritones
Is Now Available
J. Fischer & Bro., 119 West 40th St., New York

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

AMY ELLERMAN
CONTRALTO
260 West 72nd St., New York
Tel. TRafalgar 7-0466

WILLIAM THORNER
TEACHER OF SINGING
152 West 57th St., N. Y. C. Tel. COL. 5-0706

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

NINO MARCELLI
CONDUCTOR
SAN DIEGO SYMPHONY ORCHESTRA

JOSEPH SCHUSTER
CELLIST
118 West 57th St., New York. Phone: Circle 7-1900

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6810

MIRIAM WINSLOW
AND HER DANCERS
Exclusive Management: WILLMORE & POWERS,
2 West 45th Street, New York

RUGGIERO RICCI
PHENOMENAL BOY VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

ROSE MARIE BRANCATO
Coloratura Soprano
OPERA and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York.

GIGLI
WORLD FAMOUS TENOR
RETURNING TO AMERICA 1936-37
now booking
METROPOLITAN MUSICAL BUREAU, INC.
113 West 57th St., New York, N. Y.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

LA ARGENTINA
And Her Spanish Ballet Company
With ESCUDERO and Carmita
Management: Metropolitan Musical Bureau, Inc.

Karin Branzell
CONTRALTO
METROPOLITAN OPERA COMPANY

ARTURO VIGA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club,
353 West 57th St., New York, N. Y.

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

Italy Launches Great Movement To Provide Workers with Music

Tonal Competitions and Travelling Opera Among the Attractions—Best Artists to Be Heard at Popular Prices

FLORENCE.—Italy's "Opera Nazionale Dopolavoro," known more briefly as the O.N.D., which provides in innumerable ways, in the artistic, athletic and other fields, for the recreation in after-work hours for workers of all classes, includes many musical events in its program for 1936, the artistic and cultural manifestations surpassing in number and variety those of previous years.

The first event scheduled is the National Competition for Songs and Marches, having as their subject the Italian enterprise in East Africa. This competition is to be concluded at Naples in March.

In April, the third National Tourney for Violin, and the second for Cello will take place at La Spezia.

In June, the now celebrated "Cars of Thespis," or traveling theatres, which tour Italy giving open-air performances during the summer months, bringing both opera and drama into all regions (especially those places far from towns and theatres) will set out on their individual itineraries for the new season. This year there will be three lyric cars, instead of two, so that grand opera, finely performed and staged, will be brought within the reach of yet greater numbers, many of whom enjoy this privilege, thanks to these traveling theatres, for the first time in their lives.

In August, the National Assembly of Choral Song and Dance will be held at Massina, these assemblies serving to recall and revive the traditional regional costumes, songs, dances of earlier days.

SINGERS' COMPETITION

The third National Italian Championship, in which young singers compete, will be held in September at La Spezia, an occasion which affords large numbers from all parts of the country an opportunity of making their gifts and qualifications publicly known. During the same month, the winner of the National Competition for a Lyric Opera, will be made known in Rome.

LOCAL EVENTS

In addition to these national doings, there are to be many provincial and inter-provincial events, including a pianistic tourney at Modena, a competition among musical bands at Ancona, and one for *zampognari* and *pifferari* at Rome. Those who recall the old custom, when the shepherds from the mountains of Rome and the Abruzzi used to come down to the cities, in the weeks before Christmas, playing on these old types of pipes and bagpipes, will appreciate the value of any effort to maintain and revive this old traditional form of music.

The fact that fully sixty-one competitions and assemblies for bands and choral singing, and seventeen competitions for popular songs and other musical compositions, are to take place in the various provinces during the coming months, proves how much the present Italian Government, through its O.N.D., is doing to quicken, foster, and gratify the love of music in the people. Great performances given at popular prices, such as the symphony concert recently done by the Florentine Orchestra in the Comunal Opera House, enable all who belong to this organization (a privilege which costs the modest sum of five lire—less than fifty cents—a year) to hear the best music, by the best performers, under the best conditions. The O.N.D., however, by enlisting those of all classes, in town and country, as performers in these many competitions and folkloristic assemblies, is bringing music into the innermost experience of the people, who may thus learn to find that often daily music can be made almost as important a factor in individual existence as daily bread.

DOROTHY NEVILE LEES.

Providence Stages Bach Work

Peasant Cantata Presented by Student Cast—Leps Leads Resident Players—Bonelli Heard with Cleveland Orchestra—Vienna Choir Boys and Trio Italiano in Visits

PROVIDENCE, R. I.—The Peasant Cantata of Bach, was presented in the Carlton Theatre by the students of the Federal Hill House School of Music, assisted by the Mnemosyne Society, under the general direction of Avis Bliven Charbonnel. The cantata was given with spontaneity and humor, with colorful stage scenes and attractive costumes. It was accompanied by a small string orchestra, directed by Beatrice Ward.

The cantata was preceded by a Bach dance prologue of three numbers, presented by Gertrude Prokosch Kurath, assisted by Amilio diPetrillo.

RESIDENT PLAYERS HEARD

The Providence Symphony Orchestra, under the direction of Wassili Leps, gave its second concert of the fifth season, in the Metropolitan Theatre with Elizabeth Congdon, pianist, as soloist in the second concerto for piano and orchestra by Rachmaninoff. Miss Congdon, who is a Providence artist, played with skill and confidence and with poetic interpretation, which made her work a delight. The work of the orchestra was noticeably fine throughout the program which consisted of the Coriolanus Overture (Beethoven) and the New World Symphony (Dvorak).

BONELLI WITH CLEVELAND ORCHESTRA

The Community Concert Association presented the Cleveland Orchestra (Artur Rodzinski, conductor) and Richard Bonelli, baritone, in the Metropolitan Theatre. The program consisted of the Bach-Weiner toccata and fugue in C major, Brahms' fourth symphony and the Triana Suite (Albeniz-Arbos). Richard Bonelli, throughout a diversified program delighted with his magnificent baritone, flexible and resonant tone and his perfect diction. He was recalled many time. The orchestra under the magnetic leadership of Dr. Rodzinski was accorded an ovation.

VIENNA CHOIR BOYS

The Vienna Choir Boys gave a concert for the Civic Music Association in the auditorium of the Pawtucket High School, that was thoroughly enjoyed by a large audience. Beginning with the national anthem, the program included sixteenth century church music, a costumed presentation of a Song from Old Vienna (Schubert), and songs ending with an adaptation of Tales from the Vienna Woods. The firm tone and the piquancy of accent of these skillful youngsters won for them unbounded applause. Victor Gomboz was the musical director.

TRIO ITALIANO APPEARS

The Trio Italiano, under the auspices of the department of music of Brown University and Pembroke College, appeared in the chamber of music series at Alumnae Hall. The trio consisted of Alfredo Casella, piano, Alberto Poltronieri, violin, and Alfredo Bonucci, cello, who gave a remarkable performance of Haydn's trio in G; Brahms' trio in C major; the trio in D major of Clement, arranged by Casella; Siciliana e burlesca (Casella) and trio in A major (Pizzetti).

A. G. O. PROGRAM

The American Guild of Organists, R. I. Chapter, presented Helen Hewitt, organist of Payson Park Church, Belmont, Mass., in recital in the Pawtucket Congregational Church. This proved to be one of the best recitals of the season. Miss Hewitt, who holds many academic and musical degrees, plays with absolute clarity, a sure technic, effective registration and a fine sense of interpretation. Her program contained the best of organ literature and was geatly enjoyed.

B. N. D.

Madrigal Society Musicale

Five singers and two pianists collaborated in the third matinee given in the Great Northern Hotel, New York, by the Madrigal Society (Marguerite Potter, president) on March 1. As programmed, Pearl Fulton, soprano, sang Sing, Sweet Bird with pretty voice, sustaining high A's and B's. Ethel Minter followed in lullabys by Lieurance, Curran and Clutsam; there was expressiveness, clear enunciation and humor in her singing. Edna Perlow, pianist, played pieces by Chopin and Ravel with special brilliancy, and Theresa Maseroni appeared in Italian costume, singing folk-songs nicely. Dorothea Henninger, evidently experienced on the stage, sang items by Mozart, Schumann and American composers. Katherine Cavalli, who has been heard over the radio, sang songs in French, English and Italian with ability; the list ended with Fay Troik, pianist, who played Rhapsodie (Brahms) and La Campanella (Liszt) brilliantly. Esta Pike and Elizabeth Peyser played the accompaniments capably, the soloists emanating from the studios of Helen Chase, Selma Kramer and Miss Potter.

F. W. R.

Gerster-Gardini Club Reception

The Gerster-Gardini Club held a reception at the home of the Duchess Renée Carafa d'Andria in New York on February 22, in honor of Mrs. John Henry Hammond. A short musical program was given in which Mrs. Hammond revealed versatility in several piano solos and recital of poems. She was cordially received.

Lillian Odze and Charles Sorce, pupils of Mme. Gardini's, sang a duet from Madam Butterfly in which their young, fresh and finely trained voices blended well. Florence Barbour furnished sympathetic accompaniments. Rafaelo Diaz, Metropolitan Opera tenor, sang several short songs, among them Ich Liebe Dich, which he had sung at an audition twenty years ago for Mme. Etelka Gerster in Germany when she advised him to study in Italy and not Germany. He was recalled several times and Mme. Gardini persuaded him to sing the Flower Song from Carmen, which he did admirably.

J. V.

Jooss Ballet Concludes Seasonal American Tour

For its last three New York performances of the season at the Alvin Theatre on Friday evening, Saturday afternoon and Saturday evening, February 28 and 29, the Jooss European Ballet repeated the Green Table, the ballet which won for the dance group and its director, Kurt Jooss, first prize at the Paris Dance Congress a few years ago. The program for all three performances opened with Ballade and included The Big City and Ball in Old Vienna.

The ballet appeared on February 26 in Philadelphia and, 27, in Allentown, Pa. It took to the road once more after the final New York appearance for an engagement in Toronto on March 2, and in Boston on March 4 and 5. The company sails for Europe today (March 7).

MILLO PICCO
METROPOLITAN OPERA
Voice Culture Old Italian Bel Canto
126 W. 67th St., New York TRafalgar 7-2200

WILLIAM O'TOOLE
CREATIVE PIANO STUDY
Technic—Interpretation—Composition
Intensive Teachers Courses
160 West 73rd St., New York

GREGORY ASHMAN
ASSOCIATE CONDUCTOR
OPERA DEPT. JUILLIARD SCHOOL
PIANIST — TEACHER — ACCOMPANIST
1 West 85th St., New York SUs. 7-1097

TITO SCHIPA
Leading Tenor
Metropolitan Opera
Mgt.: Harry Cahill,
9435 R.K.O. Bldg.,
Radio City New York

THE STEINWAY BUILDING
113 West 57th St., New York
Small and Large Professional Studios
OFFICES, Any Size Required, Suitable for Concert Managers, Music Bureaus or Organizations Connected with Music in Any of Its Branches.
Unexcelled Service Daily and Evenings.
Very attractive rentals—Representative on premises or
Douglas L. Elliman & Co., Inc., 15 East 49th St., New York
Telephone PLaza 3-9200

Karin Branzell Is Active Artist

Metropolitan Opera Contralto Tells of Her Extensive Schedule in Many Countries

The manifold musical activities of Karin Branzell were the subject of a recent conversation which a representative of the Musical Courier had with the contralto of the Metropolitan Opera. Mme. Branzell has had no real vacation in several years. However, she is anticipating one this summer, to be spent at her new home on Lake Maggiore. To enjoy this holiday and take a complete rest, Mme. Branzell was obliged to refuse an offer for her fourth season in Buenos Aires. Her house in Switzerland, she described as a charming place, suitable for both summer and winter residence. She managed to stay a week there last year, between engagements.

"When I left New York last spring following my Metropolitan Opera engagements," said the contralto, "I went direct to Munich to arrange for my first appearance there in opera. Next came London and three performances in Prince Igor. After the last one I took a plane to Basle. Had I waited over for a train I would not have been able to take the short time at my Swiss home of which I have spoken.

"Leaving there, I took ship for South America, where I sang fifteen performances of the Ring in Buenos Aires under Fritz Busch. I also participated in a performance of the St. Matthew Passion and the Bach B Minor Mass under Mr. Busch's baton. I love to sing oratorios and am hoping to do more of them in America soon.

"After the South American season was over I returned to Munich for my debut there. I really had one of the greatest successes of my career. I sang thirty-six performances, including the Italian and German repertory. The audience seemed to like my Carmen, also. During one performance twenty-eight curtain calls were counted.

ENGAGEMENTS IN EUROPE

"This year I leave America on April 4 by the SS. Ile de France, and I shall go back to sing at Munich. During that engagement I will sing for the first time the opera Rienzi of Wagner. My performances run through June, and then for a month and a half of real vacation. The end of August brings two more Rienzi performances at the Munich festival. The whole month of September is to be devoted to another vacation.

"This winter I have had two performances a week at the Metropolitan for ten weeks and I shall go on tour with the company. New York shows greater enthusiasm than ever for Wagner works, I observe. There is a real atmosphere of devotion in the opera house during the presentation of the great German's works."

Mme. Branzell is looking forward to a visit to her home country, Sweden, which she has not visited for three years. Next fall, she is to sing at the opera in Stockholm and give concerts in Gotenburg and Copenhagen. She will be heard in Gluck's Orpheus under Busch. After that, engagements come in various other cities. J. V.

(Photo by Annemarie Heinrich.)
KARIN BRANZELL

Concerts in Toronto

(Continued from page 18)

pianos, which instruments were handled with skill and discretion by Winifred Mazzoleni and Kathleen Irwin. Followed the Ultava of Smetana, this tone-poem of a river being given a memorable reading. The next treat was the Saint-Saëns Carnival of Animals, with the two pianists again heard, this time in a more human medium. They did the many-facetted work in expert fashion, with utmost artistic co-operation by Leo Smith for the cello Swan number, and were most successful with their audience. Still other works were heard, the Pierne Entrance of the Little Fauns (Cydalise et le Chevre-Pied) having irresistible charm. Grainger's Shepherd's Hey had to be repeated.

FRANCES JAMES SINGS

Later, that same afternoon, that accomplished soprano, Frances James (in private life Mrs. Murray Adaskin) sang at the Heliconian Club, with the peerless Gwendolyn Williams at the piano. Miss James first did Schubert, Brahms and Strauss *lieder* with rare art and superb voice, following these with a group of songs in English by Roger Quilter, Frank Bridge and others, by far the outstanding one being a setting of A Garden Is a Lovesome Spot by Harold Eustace Key, who was present.

OPERA CONCERT

That night the Canadian Grand Opera Association put on a lengthy and miscellaneous concert at Massey Hall, in which took part practically all the principals heard in the operas already presented by this organization. Sydney Rayner did not do the Caro Nome as threatened by the extraordinary printed program, but sang magnificently arias from L'Africaine and Andre Chenier, as well as taking the tenor part in the Rigoletto Quartet with which the event came to a close. Norman Cordon, guest-artist was artistic, as was Randolph Crowe, both in baritone selections; Edythe Shuttleworth won distinction in her mezzo numbers; Irvine Levine, his voice in its customary deep plenitude, participated impressively; James Flucker rolled out his well-trained baritone voice with excellent results, and James Walker did several tenor *soli* with fine effect. Jeanne Pengelley sang the Tosca and Elizabeth arias with beautiful voice and sensitive feeling. Others, too numerous to treat severally but who made splendid contributions were Phyllis Saunders, Basil McGillivray, Adelaide Leslie and Burke Callaghan. Dr. Hageman and Angelo Canarutto shared the burden of accompanying these many singers.

FRANTZ IN LOCAL DEBUT

Dalies Frantz, never before heard here in recital though with a felicitous record as piano soloist with our symphony, appeared on February 25 at Massey Hall, under the management of Wilfred C. James and Ernest M. Rawley. He opened with a piquanty delivered Mozart sonatina in C, thence proceeding to a Bach group which included some gigantic playing. The Liszt sonata in B minor was next heard as a formidable tower of sound; then, more interesting as interpretations, three Brahms Intermezzi and Prokofieff and Debussy pieces. Finally, in Chopin (etude in F, scherzo in B minor) and some encores, again the mountainous sound combined with a pervasive meaning. A performance of heroic proportions, wildly acclaimed. B. P.

Tollefsen Trio at Brooklyn Academy

The Brooklyn Academy of Music contained an audience of good size, attentive and appreciative in demeanor, for the matinee concert by the Tollefsen Trio on March 1. Augusta Tollefsen, piano; Carl H. Tollefsen, violin, and Robert Thrane, cellist, performed four trios, beginning with Beethoven's (opus 11). Henry Hadley's new trio (opus 132) still in manuscript, was well received, the two movements encompassing melodiousness and classical form. Schuett's Fairy Tales, in waltz form, interested hearers, the playing containing salient qualities of Viennese grace and humor. Gretchaninoff's trio (op. 38) closed the interesting program of chamber music effectively; spontaneous applause burst forth at opportune moments, a general tribute to the excellence of the performance. F. W. R.

Henry F. Seibert Organ Recital

Henry F. Seibert, Mus. Doc., performed nine works by classic and modern composers at his March 1 organ recital at Holy Trinity Lutheran Church, New York, the wide variety of music containing appeal to various tastes. Two Bach items convinced the hearer of the complete mastery by the organist of the old forms of contrapuntal music. Reger's prelude on the hymn-choral, O Sacred Head, was of interesting modernity, with a Te Deum by this composer which was notable for nobility. The familiar Largo (Handel) though performed a bit faster than usually heard, nevertheless surged, sang and attained climax of imposing proportions, by the organist's use of varied solo-stops and full organ. Twilight at Fiesole (Bingham) is descriptive music of definite character, works by Burnay, Liszt and Mendelssohn completing the program. F. W. R.

Wotan Zoellner Returns to America

Wotan Zoellner, violinist, recently returned from abroad to resume his concert work. Mr. Zoellner has arranged through G. H. Dalrymple to appear in concert with Maria Silveira, lyric soprano. Several years ago he appeared in joint recital with Marion Talley, and also assisted in concert with Mme. Schumann-Heink.

Paul Creston Work Played

Paul Creston's suite for E flat alto saxophone and piano was played at the Composers' Forum Laboratory, New York, on March 4. Cecil Leeson was the saxophonist and the composer was at the piano.

MAX ALTGLASS
TENOR METROPOLITAN OPERA CO.
ONLY TEACHER of the international star MARIA MULLER AND OTHER METROPOLITAN OPERA and EUROPEAN CELEBRITIES 415 Central Park West, N. Y. ACademy 2-6601

CHARLES BAKER
VOCAL COACH STYLE—TRADITION 2246 BROADWAY NEW YORK CITY Tel. SUsquehanna 7-2860

LOUIS BAILLY
CURTIS INSTITUTE (In charge of Viola and Chamber Music Depts.) in New York Friday to Monday 30 West 56th St. Circle 7-2896

ROSATI
GIGLI'S Only Teacher
VOCAL STUDIO 24 W. 59th St., N. Y. C. Circular Mailed on Request Phone PLaza 3-2875

GIACOMO MINKOWSKI
MASTER OF VOCAL INSTRUCTION THROUGHOUT EUROPE AND AMERICA Now in New York City 118 Riverside Dr. Phone TRa. 7-7621

JULIUS HUEHN
BARITONE, Metropolitan Opera Co. Management: HAENSEL & JONES. 113 West 57th Street, New York City Division: Columbia Concerts Corp. of Columbia Broadcasting System

COLETTE D'ARVILLE
SOPRANO OPERA COMIQUE, PARIS OPERA—CONCERTS—RADIO For information apply Room 1809, 545 Fifth Avenue, New York, N. Y.

BARBARA BLATHERWICK
RECITAL — COLORATURA SOPRANO — OPERA Athenaeum Concert Management, 113 West 57th Street, New York
PUPILS ACCEPTED The Italian Bel Canto founded on the principles of Manuel Garcia Studio 43 Fifth Ave., N. Y. Tel. GRamercy 5-6392

NORENA
METROPOLITAN OPERA Management: NBC ARTISTS SERVICE 30 Rockefeller Plaza, New York

ROSA PONSELLE
Exclusive Management LIBBIE MILLER 113 West 57th St. New York City Victor Records

MME. EDITH W. GAUDENZI
TEACHER OF SINGING
Among her artist-pupils are: Dorothy Baker, William Bowers, Vandy Cape, Dorothy Chapman, Everett Clark, Claudio Frigerio, Charles Haywood, Elvira Holal, Gloria LaVey, Stanley Liebtenstein, Marianne Mabee.
129 West 78th Street (Tel. ENdicott 2-3646) New York City

LOUDON GREENLEES
SCOTTISH BARITONE
"A Distinguished Singer With Musical Intelligence"
IN AMERICA SEASON 1935-36
Management: ANNIE FRIEDBERG, Fisk Building, New York

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St. New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza New York

EMY-LOU **BIEDENHARN**
CONTRALTO
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service, 30 Rockefeller Plaza, New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

LEA LUBOSHUTZ
VIOLINIST
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

HOPE HAMPTON
SOPRANO
Personal Representative: Bruno Zirato, Steinway Bldg., N. Y.

FOWLER & TAMARA
DANCE RECITALISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

VIOLA **MITCHELL** VIOLINIST
European Representative: Organisation Artistique Internationale, Paris, France
American Mgt.: Bernard R. Laberge, Inc., 2 West 46th St., New York

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

GOETA LJUNGBERG
Soprano—Metropolitan Opera
Hotel Ansonia, New York City

DORIS DOE
Contralto Metropolitan Opera Company
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th St. New York

EDITH MASON
SOPRANO—METROPOLITAN OPERA CO.
Management: Annie Friedberg
250 West 57th St., New York

BRYNLEY AND NOTLEY
TENOR-BARITONE DUO
Exclusive Management: Annie Friedberg
250 West 57th Street New York

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones, 113 West 57th Street, New York

JEAN TENNYSON
SOPRANO
Management: Herman Schaad, 515 Madison Avenue, New York

QUINTO MAGANINI
Conductor Maganini Chamber Symphony
Management: NBC Artists Service, 30 Rockefeller Plaza, New York

Lincoln Cathedral Choir
a cappella
Cornhusker Hotel, Lincoln, Nebraska

FABIEN SEVITZKY
CONDUCTOR
Concert Management Arthur Judson
113 West 57th Street, New York

G. H. DALRYMPLE
PUBLICITY — CONTACTS
229 West 42nd St., New York
WIsconsin 7-9553 LOrraine 7-2996

PAUL H. STOES
MANAGER
30 Rockefeller Plaza, New York

Bane Booking Bureau
45 Prospect Place, Tudor City, New York City

DENNIS NOBLE
BARITONE
Exclusive Management: Annie Friedberg, 250 West 57th Street New York, N. Y.

GLADYS **SWARTHOUT**
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service, 30 Rockefeller Plaza, New York

NELSON EDDY
BARITONE
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
113 West 57th Street New York

Music Notes from Coast to Coast

PHOENIX, ARIZ.—As the third event in the Salt River Valley Community Concert series, Phoenix patrons were delighted by the singing of Grete Stueckgold, Metropolitan Operatic soprano. The blonde beauty, gracious warmth and sensitive musicianship of this prima donna won her audience instantly. Of her four operatic arias Puccini's Un bel di was distinctly the most satisfying. Of her smaller numbers, her personal and moving interpretation of the Brahms' Lullaby, Strauss' Allerseelen, and a Mozart lullaby, sung as an encore, took her listeners by storm.

A joint faculty recital of particular interest recently given on the University's Artist and Lecture Series was that of Rollin Pease, head of the voice department, and Eleanor Altman of the piano department. Mr. Pease's selections included baritone arias from Haydn's Creation, from Wolf-Ferrari's La Vita Nuova and from Verdi's Un Ballo in Maschera, and songs by Wolf, Holst, Nevin and Murdock. Mme. Altman played Schumann's Etudes Symphoniques, a Chopin sonata, impromptu and etude.

Montague Machell, Phoenix cellist, accompanied by Cora Lee Machell and assisted by Anita Lucke-Witte, contralto, were heard in a recital at the Temple of Music in Tucson as a guest attraction on the Tucson Civic Concert series. Mr. Machell has resumed his monthly cello recitals entitled Les Vendredis, now in their third season.

Mrs. John Alexander Jardine, national president of the Federated Music Clubs of America, addressed a large gathering of prominent musicians of Phoenix recently. She stressed the need of musical education as a means of keeping America's cultural development on a par with its industrial and mechanical progress. Mrs. Jardine was introduced by Mrs. E. W. Flaccus, State president. Mrs. T. J. Prescott, regional president of the Arizona Federation, presided over the meeting. Musical numbers were supplied by Beatrice Ragsdale, pianist, and Nan Douglass, contralto. M. M.

PORTLAND, ME.—Many important musical affairs have taken place in Portland in February. The regular meetings of the Rossini, MacDowell and Marston Clubs, the weekly concerts by the WPA Orchestra and Chorus, and concerts by the Beacon Hill Symphonic Ensemble and the Portland Municipal Orchestra occupied the attention of music-lovers. The annual concert by the MacDowell and Kotzschmar Clubs at the States Street Parish House featured American music and was presented in costume. J. Daniel MacDonald, prominent pianist and writer, gave a successful concert in Sanford before the Ethelbert Nevin Club. Sylvia Rowell, violinist, won a local radio audition, followed by an appearance in New York City. She is now being featured at a Portland theatre.

The Beacon Hill Symphonic Ensemble called out one of the largest audiences of the season. Designed primarily to please young people, it proved equally appealing to the adults. The ensemble, composed of nineteen members, is directed by Russell Ames Cook, an able and experienced conductor, who presented dance music from the seventeenth century to that of the present day, in an accomplished manner.

Paul Melrose, conductor of the Portland Symphony Orchestra, won acclaim on February 13 when this group of prominent musicians gave a concert of unusual musical worth. Under his expert leadership for the past two years, the orchestra has taken great strides. Helen Ward, soprano soloist, achieved new honors and Katherine Hatch Graffam, cellist, played with her usual poise and musicianship, both receiving prolonged applause. David E. Fisher, violinist and teacher is concert-master of the orchestra. S. R.

COLETTE D'ARVILLE,
soprano of the Opera Comique in Paris, was soloist with the Ford Symphony Orchestra, under the baton of Victor Kolar, on March 1 over the Columbia Broadcasting System. (Photo by Herbert Mitchell.)

paratively technical discourse. Miss Buchta enhances the effectiveness of what she has to say by her pleasantly clear delivery and by her ability, as an experienced concert pianist, to illustrate her points.

In keeping with Miss Buchta's subject, Grace Guthrie, a young pianist from Pleasantville, N. Y., played with fine musicianship numbers by Scarlatti and Paradies which were written in the early binary form. A brilliant performance of the first movement of the Grieg concerto, with Mary Winter as soloist and her teacher, Dr. Verne Westlake, at the second piano, served to illustrate the sonata form and brought the program to a close. E. G.

RADIO HIGHLIGHTS
Dialed by M. L. S.

With the turn of the season, Summer Is Icumen In, Toscanini is a'goin' out, and taxes are a-goin's up. All these phenomena are discussed on the radio—and elsewhere—pretty assiduously, along with a current boom in stressing What Radio Has Meant to Us... It has brought the American public lots and lots of dandy benefits, of course, and as for the Amateur Hours, and other ether-borne evils, a twist of the dial can get rid of them, or if some member of the family circle insists on listening, the conscientious objector can always go and get under the shower. . . . Nothing better for drowning out all sorts of things you don't want to hear.

Sunday night, however, presents a generous list of Better Things. On March 2, the General Motors Symphony Orchestra, in the regular WEAF series, was conducted by Toscanini, in what is believed to be his last American appearance in a strictly radio concert. The soloist was Dusolina Gianini, displaying the lyric beauty of her voice in Ritorna Vincitor from Aida and other numbers.

On the Ford Hour, WABC's weekly contribution to good music at the fireside, Colette D'Arville, French soprano of the Opera Comique, shared the program with Victor Kolar and the Ford Symphony Orchestra and Chorus. She included among her offerings the Gypsy Song from Carmen, one of her most effective intervals. Miss D'Arville (whose brunette beauty will be a boon to television when it comes) has an excellent radio voice and personality. Along with clear and naturally lovely tones, she possesses a wealth of temperamental fire.

The Understanding Opera program, in which Howard Barlow conducts the CBS Symphony Orchestra, has been shifted from Tuesday to Sunday evenings, the first broadcast under the new schedule going out from WABC on March 2. Bruna Castagna, on the eve of the debut at the Metropolitan Opera, took the part of Orfeo in Gluck's opera by that name, assisted by the orchestra and a large chorus. The entire program illustrated the various uses to which the chorus has been put by great composers. These included the chorus as a dramatic spectacle, as demonstrated in the Kermess Scene from Gounod's Fause and the Easter Music from Mascagni's Cavalleria Rusticana.

Of interest among the afternoon programs was the Magic Key of RCA (over WJZ and affiliates), bringing the Minneapolis Symphony Orchestra, conducted by Eugene Ormandy; Mischa Levitzki, pianist; and other features. Mr. Levitzki played with the brilliance and depth of feeling that his audiences, radio and concert, associate with him. The Minneapolis organization responded to the expert guidance of Mr. Ormandy, giving readings of memorable beauty to compositions of Bach, Wagner and Weinberger.

The Curtis Institute of Music continue their fine Wednesday afternoon programs over WABC. That of February 26 brought a list under the artistic direction of Dr. Louis Bailly, head of the institute's chamber music department. His musicianly students played the Beethoven septet in E flat, op. 20, and the pastorale for string orchestra and piano by Gian-Carlo Menotti. Joseph Levine was the featured pianist.

Thursday evening, the air waves purveyed the voices of two eminent Austrian sopranos. Lotte Lehmann enchanted listeners-in to the Kraft Hour on WEAF; Maria Jeritza was the spellbinder with the Pittsburgh Symphony Orchestra on WJZ.

Harmony Guild Program

The monthly meeting of the Harmony Guild of New York was held on February 19 at Aeolian Concert Hall, New York, in conjunction with the Fortnightly Musicale. With the exception of the closing number, the entire program was presented by members of the Harmony Guild. With the composer at the piano, two violin numbers, Serenade Capricieuse and Chant Lyrique, by Granville English were given an excellent performance by Carmela Ippolito who has appeared as soloist with the Boston and Detroit Symphony Orchestras and who will give a solo recital at Roerich Concert Hall, New York, this month. These compositions, which have already been published, are interesting, melodious and well constructed. Mark Nosowski, winner of the 1936 Harmony Guild Competitive Scholarship, gave an unusual exhibition of spontaneous creative ability by improvising for four minutes on an extemporaneously devised theme.

Jean Buchta, music director of the Harmony Guild, followed the original works with a scholarly lecture entitled From Binary to Sonata Form, holding the intent interest of her large audience throughout a com-

EUGENIA BUXTON
AMERICAN PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

HELEN OLHEIM
MEZZO SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

MARJORIE LAWRENCE
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

ROMAN TOTENBERG
POLISH VIOLINIST
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

VIRGINIA PEMBERTON
SOPRANO
1420 Steinway Hall, New York City

BEATRICE HARRISON
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza New York

MARY MOORE
COLORATURA SOPRANO
Management: BRUNO ZIRATO
Steinway Hall, 113 West 57th St., New York, N. Y.

ANNY KONETZNI DRAMATIC SOPRANO
Management: Annie Friedberg, 250 W. 57th St., N. Y.

HANS CLEMENS
METROPOLITAN OPERA TENOR
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York, N. Y.

IGOR GORIN
BARITONE
Management: Haensel & Jones
113 West 57th Street New York, N. Y.

MELCHIOR
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

New York Concerts

(*Continued from page* 12)

toire was represented by three diverse scores —Mozart's sparkling symphony in C major (K. 425), Wagner's tender and murmurous Siegfried Idyll, and Ravel's delightful impressionistic nursery suite, Ma Mere l'Oye.

In his conducting, Mr. Stassévitch again revealed that he is a musician of high standing, with a sure conception of the diverse styles of music he chose to present. His beat is dependable, his sense of architecture and dynamics praiseworthy. The orchestra played with homogeneity and beauty of tone, especially in the Mozart and the Wagner. The audience was large and enthusiastic in its applause for the leader and his men.

Bronislaw Huberman Enlisting the services of a chamber orchestra, Bronislaw Huberman gave a deeply interesting evening concert at Carnegie Hall. With the string division he played Bach's E major concerto, and the full symphonic complement assisted him in Mozart's adagio, E major, and rondo, C major. Alone, Hubermann offered Bach's Chaconne; and with Jakob Gimpel at the piano, Franck's sonata, and lesser numbers by Szymanowski, Chopin-Huberman, and Brahms-Joachim.

Musicianship and violin art of elevated degree marked Huberman's performances, which reflected also warm feeling and wide resource in delivery and tonal nuancing.

The Bach concerto and Chaconne impressed particularly, done in noble and authoritative style. More sensuous coloring and impetuosity sounded in the modern pages. All the facets of Huberman's extensive mastery made themselves evident in his extremely varied program.

He "conducted" his orchestra with nods, bodily weavings, and occasional use of the bow as a baton.

A crowded audience rewarded the splendid artist in ratio to his brilliant achievements.

ELISABETH SCHUMANN
SOPRANO
Exclusive Management: Annie Friedberg, Fisk Bldg., N Y

MARIA SILVEIRA
LYRIC COLORATURA
G. H. Dalrymple—Personal Representative,
229 W. 42nd St., New York City

Richard Hageman
CONDUCTOR-COACH
AVAILABLE FOR NEW YORK RECITALS
Studio: 157 West 57th St., New York. Circle 7-0770

WINIFRED CECIL
SOPRANO
Management: BERNARD R. LABERGE, Inc.
2 West 46th St., New York

PAUL WITTGENSTEIN
ONE-ARMED PIANIST
Management: Bernard R. Laberge, Inc.
2 West 46th Street New York

EUNICE NORTON
PIANIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th St., New York

LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg,
250 West 57th Street New York

OSCAR WAGNER
Pianist
Assistant Dean of Juilliard School of Music

FLORENCE EASTON
SOPRANO
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

BARRERE - SALZEDO - BRITT
Management: Haensel and Jones,
113 West 57th Street, New York

FARDULLI
LEADING BARITONE CHICAGO CITY OPERA CO.
Personal Rep. J. H. Duval, 1425 Broadway, N. Y.
Columbia Records

Buy From Your Local Dealer

FEBRUARY 29

Philharmonic Orchestra Concert for Young People Another matutinal program for New York's juvenile music lovers was presented by the Philharmonic Orchestra and Ernest Schelling on Saturday in Carnegie Hall. The subject was Chamber Music—Old and New. The orchestra was reduced for the occasion, presenting, as Mr. Schelling pointed out, the elements of a great string quartet. With the customary visual supplement of slides, Mr. Schelling told salient facts about the development of chamber music and some of its principal composers. The tonal portion of the concert was devoted to the *allegro* from Bach's Brandenburg concerto No. 3 in G; the jig from Holst's St. Paul's suite for string orchestra; Old Highland Cradle Song and The Rose of Alabama by Pochon; Mr. Schelling's own Tarantella; the Ravel Introduction and Allegro for harp, strings, flute and clarinet (with J. Amans, S. Bellison and T. Cella as soloists), and the *allegro ma non troppo* from Schumann's piano quintet, with Mr. Schelling conducting from the piano. The Horace Mann Elementary School Choir led the general singing of Charlie Is My Darling. There was a capacity audience, and the children responded to Mr. Schelling with the delighted attention he always commands from them.

Frank Sheridan His second recital appearance this season was made by Frank Sheridan with a Town Hall matinee before a large audience which heard him play Mozart's A major sonata, Schumann's Etudes Symphoniques, Ravel's sonatina, and Chopin's B minor sonata.

A complete equipment of musical and pianistic qualities is required to do elevated justice to the foregoing list of masterpieces. Sheridan met the exacting demands in every detail. His earnest musicianship, lively fancy, control of tone, facility of execution, and sure sense of style, made his interpretations and their performance a protracted series of artistic joys for understanding listeners. They made the recitalist feel their admiration in most convincing manner.

Toscha Seidel Appearing in one of his rare recitals in Carnegie Hall on Saturday afternoon, Toscha Seidel was heard by a capacity audience. The violinist has given much time to other activities than concerts in recent years, but his appearances before a thronged house testified to the admiration in which he is held by devotees of the bow.

He opened his recital with the first performance in America of a sonata in A major (op. 3) by David Monrad Johansen. The co-artist at the piano was Herbert Jaffe, Mr. Seidel's inseparable accompanist. No critical estimate of the opus is possible since the management of the hall, doubtless to secure unbroken attention for the work, closed the doors and excluded a large part of the audience until it was over. But the general style of the composition seemed pleasantly lyrical and effective, as gleaned from echoes that reached the waiting throng, and Mr. Seidel's playing also seemed much in the vein.

In his performance of the Bach Chaconne, the tonal quality varied from some beautiful effects indeed to moments of slight roughness in bowing, and the tempo was rather more leisurely than usual. Nevertheless, it was a careful and deeply felt performance of Bach's masterpiece, by a mature artist of much interpretative experience. The Conus concerto, which seems to fill a certain place in the dearth of good viable modern scores of the sort, although not of immortal stuff, received an often strikingly lyrical and singing interpretation. The work was played without pause, and with that vibrancy of tone, intense absorption and technical resource that characterize the violinist's work. In the final section here were virtuosic performances of Nocturnal Tangier (Godowsky-Kreisler), Spanish Dance (De Falla), Vocalise (Rachmaninoff) and Danses Tziganes (Rachmaninoff-Dushkin), the last a particularly effective bit of vivid folk rhythm. Mr. Jaffe's accompaniments were competent. The audience feted the artists and called for encores.

Olga Cristo-Loveanu Olga Cristo-Loveanu, soprano, gave a benefit concert for the Roumanian Church in Town Hall on Saturday night. A group of Roumanian folk songs by T. Brediceanu were included on her program, and three settings by Georges Enesco to poems by Clement Marot (1495-1544). She also sang Sur la plage (Chaminade), Mit einem gemalten Band by Beethoven, Canzonette (Carl Loewe), the aria Divinites du Styx from Gluck's Alceste and the air de Cminene from Massenet's Le Cid. The concluding list held items by A. Zirra, G. Dima and another song of Brediceanu. Miss Cristo-Loveanu has a voice of clear, pure quality, marked by temperament and sincerity. Her tones are smoothly produced and projected with discernment. He stage manner is simple and charming. She was warmly applauded by her audience. Gordon D. Banker was at the piano.

MARCH 1

Philharmonic Orchestra Sunday afternoon with the Philharmonic Orchestra at Carnegie Hall, brought repetitions (from Thursday and Friday) of the Concertino by Pergolesi-Franko, and the suite, Once Upon a Time, by Bernard Rogers.

The new numbers were Borodin's On the Steppes of Central Asia and Polovtsian Dances, brilliantly done by conductor Hans Lange and his players; and Beethoven's C minor piano concerto, with Ray Lev as the soloist. She gave a dignified and stimulative account of the work, emphasizing its close relationship to the symphonic background, and yet missing none of its individual eloquence and spirit. Miss Lev has a particularly large and warm tone, much temperament and effortless command of technic. She was applauded to the echo.

Myra Hess The second recital of the season by Myra Hess took place in Town Hall on Sunday afternoon, as a benefit for the Hartley House Music School. It was one of the major events of the winter, and an eager throng filled every available seat. Miss Hess discoursed nobly and brilliantly a program composed exclusively of masterpieces, from the early Italian to the Romantic periods. She began with two little sonatas, in B minor and D major, by Scarlatti, contrasted in spirit, the first slow of pace and gravely beautiful, the second of sprightly tempo and flashing ornamentation. The tonal beauty that characterized all her playing was especially magical in the opening work, which led auditors into an unfamiliar world of the late Renaissance, with its somewhat sombre splendor.

One of the consummate performances of the afternoon was that of the Mozart sonata in A major (No. 10), which concludes with the delightful alla Turca section. Miss Hess gave velvety tone to the formidable series of variations in the first movement, at the same time executing the coruscating filigree work of this airy section in the most ebullient and sparkling manner. The *minuetto* sang with an unwonted degree of charm under her fingers, and the beloved final *allegretto* was played with much *brio* and strength. The audience gave her a long ovation at the conclusion.

Before the intermission the pianist completed a remarkable hour and a half of music-making with a profoundly expressive and largely conceived reading of Beethoven's sonata, op. 110. The tonal quality which she brought to this monumental work was crystalline, of a beauty seldom heard in Beethoven performances. But there was no suggestion of fragility in her method of interpretation. The opening movement was lyrical in quality, the *allegro molto* deeply moving. But the special feature was the final movement with its alternating moods, seerlike depth of utterance, and its brilliant solution of technical problems, including the great fugue and its later inversion. All these elements were placed before listeners with majestic force and elemental emotional power, and at the same time with a beauty of detail to delight the ear. The reception was frenetic.

The final work was Schumann's Etudes Symphoniques, a whole library of piano literature in itself, which received the strongly intellectual and passionately eloquent reading which Miss Hess accords it, together with a tonal splendor that recalls the grand age of pianism. Throughout the recital, the English pianist, striking gowned in a flowing black robe, was repeatedly recalled to the stage, and at the close her admirers surrounded the stage while she played extras.

(*Continued on page* 37)

JOHN McCORMACK
Management: NBC Artists Service, RCA Bldg., N. Y.
Personal Representative: James McCormack,
41 East 42nd St., New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau,
113 West 57th Street, New York

DR. A. MADELEY RICHARDSON
Courses in Extempore Playing, Song Writing, Modal Music,
Counterpoint, Fugue Writing, and Composition.
440 RIVERSIDE DRIVE NEW YORK, N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

CHARLOTTE BOERNER
LYRIC SOPRANO
1412 Steinway Hall, New York City

MILSTEIN
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

PERCY GRAINGER
PIANIST
9 Cromwell Place
Manager: Antonia Morse
White Plains, N. Y.

HART HOUSE STRING QUARTET
Haensel & Jones,
New York

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

HENRY HADLEY
COMPOSER-CONDUCTOR
Representative: Clark H. Gesten,
Hotel Waldorf-Astoria, New York

JOHN HERRICK
BARITONE
Mgt.: Richard Copley, 113 West 57th St., N. Y.

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. 160 W. 73rd St., N. Y
Tel.: Nutley 2-2499 Tel.: TRaf. 7-4700

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studios: 145 West 55th St., New York
Telephone Circle 7-1787

LA FORGE-BERÚMEN STUDIOS
14 West 68th St., New York

CHICAGO CONSERVATORY
Address LORO GOOCH, Manager
Kimball Hall (11th floor) Chicago, Ill.

AMERICAN CONSERVATORY OF MUSIC
503 Kimball Hall Building, Chicago, Ill.

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

WINIFRED CHRISTIE
Pianist
Exclusive Direction: Dorothy Pillsbury Stetson
30 Rockefeller Plaza, New York

EUROPEAN

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

EUGENE TAIZLINE
PIANIST
Mgt. O. T. E., 16 rue de Gramont, Paris

JOSE FIGUEROA
CONCERT VIOLINIST
Member of Faculty Ecole Normale
114 Bis Boulevard Malesherbes, Paris 17e, France

MARCEL **GRANDJANY**
HARPIST
37, Ave. de Chatillon, Paris, France

GEORGE KAZAMEK
AMERICAN VIOLINIST
Now in Europe *Concerts—Recitals—Radio*
"Beautiful tone, superior technic, and soulful interpretation."—*Sevcik*

PASQUIER STRING TRIO
(JEAN-ETIENNE-PIERRE)
Classical—Romantic—Modern Repertory
Mgt.: Dandelot, 83, rue d'Amsterdam, Paris

MICHEL GIBSON
VIOLINIST
In Europe 1935-1936
Address: 6, Square Leon Guillot, Paris, XV, France

EISENBERG
VIOLONCELLIST
Europe 1935-1936
Management: Kiesgen, 252 Fbg. St. Honoré, Paris, France

HELEN **TANNENBAUM**
VIOLINIST—Now Appearing in Europe
15, Bd. Jourdan, Paris, France

ORLANDO BARERA
Italian Violinist
IN AMERICA 1935-1936
American Mgt: Charles L. Wagner, 511 5th Ave., N. Y.
European Mgt: Alfred Lyon, 40 rue du Colisée, Paris

VICTOR PRAHL
AMERICAN BARITONE
14, rue Visconti, Paris (6), France

LUCIENNE DELFORGE
FRENCH PIANIST
Now Touring Europe
Management: Kiesgen, 252, Fbg. St.-Honoré, Paris

AUBREY PANKEY
BARITONE — Mgt.: Organisation Artistique Internationale, 45, rue La Boetie, Paris, France

ALFRED LYON
INTERNATIONAL CONCERT IMPRESARIO AND MANAGER
40, rue du Colisee, Paris, France
Phone: Balzac 46.03

LEON GOOSSENS
SOLO OBOIST
World's End Studio, Davis Place, London S.W. 10, England

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Olczewska, Supervia, D'Alvarez, Ninon Vallin, Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Schorr, Casals, Piatigorsky, Morini, Garbousova.
Studio: 23 Cornwall Gardens, London, S. W. 7, Eng.

PAUL A. PISK, Ph.D. Mus.D.
Composer, Teacher of Composition, Musical Theory and Analysis
Coach-Accompanist for Singers and Instrumentalists
Schleifmuehlgasse 19, Vienna IV

MARIO
FACCHINETTI
COMPOSER—CONDUCTOR
in U. S. S. R. 1935-1936
Permanent address: c/o Bernard,
14, rue La Grange Batelière, Paris, France

MARGUERITE
ROESGEN-CHAMPION
Harpsichordist and Composer
Has composed PASTORALE, trio for oboe, piano and violoncello, published by Edition Senart, 20, rue du Dragon, Paris
Postpaid: France 17.50
Personal address:
170 Bd. Haussmann, Paris

Monte Carlo Greets Thibaud Concert

French Violinist in Top Form—Wagner's Nibelung Operas Done by Bayreuth Forces

MONTE CARLO.—A classical concert directed by M. de Freitas-Branco, presented violinist Jacques Thibaud, who played with authority and perfect style, two works by Saint-Saëns. These were the concerto (No. 3) in B minor, and the Havanaise. Thibaud, in top form, was roundly acclaimed. The rest of the program comprised Mendelssohn, Mahler, Albeniz and de Falla.

A recital which Thibaud gave, with Tasso Janopoulo at the piano, also drew a large crowd. The concerto in D major by Mozart, and works of Vitali, Ravel, Debussy and others, were admired and applauded, and a number of extras added.

NEW MUSIC

At a concert of modern French music, two works new to Monte-Carlo were presented. These were the suite, from the ballet Diane de Poitiers, by Jacques Ibert, the composer conducting; and Perséphone, mimodrame in three scenes, by André Gide, music by Stravinsky, Ida Rubinstein in the title role, tenor Raoul Jobin as Eumolpe, and de Freitas-Branco conducting. The choruses were remarkably sung. Ravel's Bolero ended the seance.

For his seasonal *adieux*, de Freitas-Branco staged a concert of romantic music, Auber, Schumann, Herold being the symphonic composers. Giuseppe Benvenuti gave a successful reading of Fantaisie by Schubert-Liszt, for piano and orchestra, and of the Chopin Barcarolle.

THE OPERA SEASON

Monte Carlo is particularly grateful to the enterprising Raoul Gunsburg—for over forty years now he has directed the local opera—for having inaugurated the season with the Tetralogie (Wagner) and that for the purpose, he enlisted the services of Bayreuth artists under the direction of Franz von Hoesslin.

Each of the works was given a magnificent staging, the orchestra sounded well, and the artists were splendid. Outstanding impersonators of the denizens of Wagner's creation were MM. Poeltzer (Loge, Siegmund, Siegfried), Victor Jaans (Wotan), Richard Bitteraud (Alberich), Erich Witte (Mime), Harbich (Wotan), Moehr (Fafner), Alsen (Fasolt, Hunding), Leonilde (Donner), Rocco (Froh); Mmes. Gadsden (Fricka, Brünnhilde), Schimmel (Freia, Sieglinde, Bird), Von Hoesslin (Erda, Fricka), Sabine Offermann (Brünnhilde). The scenery by Visconti was impressive. It was, all in all, one of the finest things that has happened at the Monte Carlo Opera, and seldom has one seen the audiences here worked up to such a high pitch of enthusiasm.

SÉBASTIEN JASPARD.

Music in Stockholm

(*Continued from page* 5)

The Royal Opera, which in the autumn had little success with the first performance of Shostakovitch's Lady Macbeth of Mtsensk, gave as its first 1936 "novelty," The Damnation of Faust by Berlioz. The effect was perhaps not the same as in Paris, as this dramatic legend possesses too few dramatic qualities to be transferred from the concert hall to the opera stage. It only succeeded in giving a series of *tableaux vivants*, and though the score contains (once in a while) some effective pages, it is altogether too pale from the melodic point of view. A producer like Harald André (formerly at the Scala under Toscanini) had opportunity to create several suggestive scenes with the help of the modern stage appliances and machinery. Jussi Bjording, Helga Gorlin and Joel Berglund did their best in trying to give life to the characters of the opera, and applied their youthful, beautiful voices magnificently. Nils Grevillius conducted and admirably brought out all the poetical and picturesque parts of the score.

TENOR APPLAUDED

Martin Oehman, Swedish tenor, for a long time singing in Berlin, has had a month's contract at the Royal Opera, Stockholm, giving excellent performances of Tannhäuser, Walther, Rodolfo and other roles.

FOREIGN NEWS IN BRIEF

Zurich Honors Singer

ZURICH.—The eightieth birthday anniversary of the contralto, Emma Steinbach, was celebrated in Zurich, February 25. Born at Budapest, Mme. Steinbach studied in Vienna with Joseph Gansbacher, friend of Brahms. During her active career she sang on practically all the important stages of the old and new world. When she was only eighteen, Dessoff, director of the Grand-Ducal Opera in Karlsruhe, engaged her for first contralto and mezzo roles. She then sang in Vienna, Prague, Berlin, Budapest, and in Italy—Rome, Naples, Milan, Florence, Genoa, Bologna, Trieste and other cities. With Mapleson, manager of Her Majesty's Opera Company, she went on the famous "Mapleson Tour" in 1884 (North America, coast to coast). Patti, Emma Nevada, and Scalchi were members of the company. This was followed by appearances all over South America, Spain and Russia. In the latter country she appeared with Sembrich, Battistini and Masini. She was the first Dalila in Italy (at Florence), also the first Fricka at La Scala, Milan. Some of her roles were Ortrud, Amneris, Favorita, Carmen, Sappho (Pacini) and Fides. J. K.

Metz Conservatorie Celebrates

METZ.—Under the presidency of Georges Huisman, Director of Fine-Arts, the Metz Conservatoire has celebrated the hundredth anniversary of its foundation.

Young Violinist Heard

PARIS.—Erik Rosenblit, fourteen-year-old Viennese violinist, pupil of José Figueroa, delighted an audience in the Ecole Normale, with a program of Vivaldi, Bach, Paganini and Szymanowski. Narciso Figueroa furnished excellent accompaniments. I. S.

Bach Sonatas

PARIS.—In two concerts, George Enesco, violinist, presented all the Bach sonatas for that instrument and piano. Celiny Chailley-Richez did particularly brilliant work at the keyboard.

Temianka in Baltic States

TALLIN.—Henry Tamianka, graduate of the Curtis Institute of Philadelphia, whose first concerts in Europe and America were sponsored by Josef Hofmann, Mrs. Bok, and the Institute, has appeared recently in both Finland and Esthonia, winning unusual success. At Helsingfors he played under the direction of Schneevoigt (Beethoven concerto) and was immediately re-engaged for two more concerts. In Esthonia, he appeared at Tallin and Tartu, scoring at both places. His concerts in the Baltic States followed a tour of over sixty concerts given in England, Holland, Belgium, Luxembourg, Switzerland, Spain, Poland, Russia, Norway and Sweden. N. L.

Eisenberg in Southern France

CANNES.—Returning from a tour in England, Maurice Eisenberg fulfilled a series of engagements on the Côte d'Azur. This was followed by an appearance as soloist with the Cannes Casino Orchestra conducted by Louis Fourrestier. The works Mr. Eisenberg performed and with which he registered strongly, were Concerto in D minor by Lalo, Kol Nidrei by Bruch, and Allegro Appassionata by Saint-Saëns. I. S.

Pankey Heard at Le Havre

LE HAVRE.—Aubrey Pankey, baritone, gave a much appreciated concert here, February 14, singing songs by Cassini, Peri, Schubert, Ravel, Tschaikowsky, Rachmaninoff, and Negro Spirituals. His work won him an ovation, for, in addition to a beautiful voice and a solid method, he has the talent of bringing out the poetic fragrance of the poems he interprets.

Borovsky in Denmark

COPENHAGEN.—Alexander Borovsky was at first refused permission to play here, but after a week's stay he obtained the desired authorization, and gave us a memorable piano recital. His program comprised Bach, Mozart, Scarlatti, Scriabine, Chopin and many encores. C. L. N.

Hochschule Museum to Move

BERLIN.—The Instrumental Museum of the Hochschule für Musik is soon to be moved into what was formerly the Ethnographic Museum.

Athens Events Win Applause

(*Continued from page* 5)

bers, her coloratura work being especially applauded. Another successful Greek singer, Elen Dosia, from the Paris Opéra-Comique, also won praises here.

Peculiar to this country are unusual appreciation and love of its folk-lore, in which domain important work is being done here. Such Greek musicologists as Psachos, Lambelet, Pachticos, and others, have already published important works on folk-music, and the efforts of Hubert Pernot, of the Sorbonne, Director of the Phonetic Institute and the 'Musée de la Parole,' of the Paris University, to create at Athens (1930) a *centre d'études*, are now bearing fruit. A library of gramophone records, consisting of some hundreds of registrations of folk songs, is now available, not to overlook *Chansons du Dodécanèse*, a volume collected and commentated by S. Baud-Bovy, conductor and professor of Neo-Greek at the University of Geneva. The directress of this movement, Mme. Merlier-Logothetis, has, in a Greek-French pamphlet, presented an interesting picture of the work which has been done to date in the field of Greek folk music.

Polish Pianist in Edinburgh

EDINBURGH.—Sir Donald F. Tovey presented the Polish pianist, Miccio Horszowski, as soloist at the Reid Symphony Orchestra concert, January 30. Horszowski played the Mozart B flat concerto (K. 595) and a group of pieces by Chopin. He received a rousing ovation. W. S.

LOTTE LEONARD
Celebrated German Soprano, Soloist with Furtwangler, Mengelberg, Walter, Bodansky, Nikisch, Weingartner, etc., now teaching at Conservatoire International, Paris, offers
Special Summer Courses
in Mozart's Wehnhaus, during the
SALZBURG FESTIVALS
for amateurs and professionals. All problems of vocal technic, music and style. Daily lessons. If desired, preliminary courses in Paris, and conducted trip to Salzburg. For particulars write Secretariat Lotte Leonard, 5, rue Villaret de Joyeuse, Paris, Ph: Etoile 38.40.

Alban Perring, Grand Prize (A.A.P.V.C.)
Ginetta Neveu, Grand Prize, Warsaw, 1935
Janine Andrade, Denise Soriano, and Lola Bobesco
Are Master Pupils of the
JULES **BOUCHERIT** — MARCEL **CHAILLEY**
VIOLIN SCHOOL
3, rue des Marronniers, Paris, Phone: Auteuil 48.30
18, rue Guersant, Paris, Phone: Etoile 15.69

DR. OSCAR DANIEL
Voice—Diction—Opera and Concert Interpretation
Teacher of Suzanne Fisher, Herbert Janssen, Margherita Perras, Marlene Dietrich, Maria Cebotari.
June to September at Lugano, Switzerland
October to May in Paris
Add. c/o Musical Courier, 6, Square Leon Guillot, Paris

Jean **GALAMIAN**
VIOLIN SCHOOL
V. Blumberg, Assistant
Write for Appointments:
36, Ave. de Tokio, Paris, France

KILENYI
PIANIST
15, Boul. Jourdan, Paris, France

The Hon.
WILLIAM BROWNLOW
IRISH BARITONE
c/o Musical Courier, 23 Haymarket, London S.W.1

SYLENKA
SPANISH DANCES
EUROPE 1935-1936
PUPILS ACCEPTED
35 rue de Dantzig, Paris XV, France

LOUTA NOUNEBERG
PIANO SCHOOL
Teaching verified by the analysis of films reproducing the playing of great virtuosos, enregistered exclusively for Madame Nouneberg.
Classes and Private Lessons for Beginners, Teachers, and Artists
Maximum of Progress in Minimum of Time
Address inquiries to: 6, Square Perronet, Paris-Neuilly-sur-Seine (France) Phone: Maillot 52.38

IRVING
SCHWERKE
6, Square Leon Guillot (rue de Dantzig)
Paris XV. Phone: Vaugirard 48-24

New York Concerts

(Continued from page 35)

Philip Frank A recital was given on Sunday evening at Town Hall featuring Philip Frank, violinist. The printed list, which was tastefully arranged, contained La Trille du Diable (Tartini-Kreisler), Symphonie Espagnole (Lalo), Walther's Preislied from Die Meistersinger (Wagner-Wilhelmj), Humoresque (York Bowen), Lotus Land (Cyril Scott-Kreisler), Prelude from E major sonata (Bach-Kreisler), Danse des Ombres (Paganini-Vogrich) and Caprice No. 24 (Paganini-Auer).

Mr. Frank presented his program in polished style and disclosed a flowing technic which met the requirements of the score admirably. His conception of the Meistersinger excerpt was illustrative of the fine tone quality and inspired playing which he maintains in his interpretations. The York Bowen Humoresque was a happy choice for displaying the violinist's execution of varied and novel effects, and the Cyril Scott Lotus Land was exquisite under his capable bow. The Paganini compositions found Mr. Frank master of their musical intricacies and they were set forth with distinction. This artist may be classified among those gifted with a natural sense of musicianship and a loyal adherence to the composers' intent. An audience ready with hearty applause attended the concert and gave every indication of enjoyment. Bernard Frank officiated at the piano.

Ruth Page Ballets In Chicago, Ruth Page and her assisting principals and ballet ensemble are the dancing forces of the Opera in that city.

Last Sunday and Monday evenings the company, which is directed by Miss Page, appeared in New York at the Adelphi Theatre, and completely captivated a large audience which applauded rapturously in approval of the artistic achievements offered, and their grace, loveliness, and virtuosity.

Four numbers made up the program: Hear Ye! Hear Ye!, music by Aaron Copeland; Love Song, music by Schubert (orchestrated by Wesley La Violette and Rudolph Ganz); Gold Standard, music by Jacques Imbert; Iberian Monotone, based on the Bolero by Ravel. All the ballets had Miss Page's choreographic and scenario designs, and the costume creations of Nicholas Remisoff. In both departments the results were in every way successful.

Hear Ye! Hear Ye! is the story of a murder in a night club, and of the subsequent court trial, confused by the witnesses who do not agree among themselves. The plot, deftly set forth, shows many satirical touches collected cleverly in the music, which is as skillful and suggestive a score as Copland has written. It properly varies between descriptive and jazz character, but also contains many lyrical pages. The composer conducted and showed good command of the able orchestra. Miss Page and Bentley Stone did most of the solo dancing in this ballet, and exhibited large resource in their many lissome evolutions.

Love Song featured the same pair in some exquisite terpsichorean figures, done to a lovely orchestral assortment of well known Schubert melodies, under the expert baton of Isaac van Grove. Virginia Nugent also registered strongly with pretty glidings and attractive appearance. The costuming was altogether charming.

In Gold Standard, a comical bit in which love conquers the lure of gold, Miss Page displayed whimsical fancy of a delightful kind. Mr. Stone again gave strong assistance, as did also the unctuously funny Blake Scott.

Not sparing themselves, the Page-Stone couple undertook the solo interpretation, working up a climactic dance which well expressed the mounting force of Ravel's ineluctable tune and rhythm. Van Grove and his orchestra supplied telling orchestral support. The costumes of the company (some of them were men dressed as women) had black and henna coloring; the two principals wore white.

Continuous enthusiasm of the audience brought numerous curtain calls for the dancing principals, Copland, Van Grove and Remisoff.

These two performances were given for the benefit of the New York Infirmary for Women and Children.

Juilliard Students Design Scenery for Double Bill

The scenery for L'Heure Espagnole and the ballet Joseph and His Brethren, which are to be presented on March 9 at the Juilliard Auditorium, New York, was designed and produced by six students in the class which Frederick J. Kiesler has been conducting at the Juilliard School since last October. Membership in this course in stage design has been open during the current year to Juilliard students and to certain students of the School of Architecture of Columbia University. Beginning next autumn the course will be open to any properly qualified student at a small fee.

The students chosen for this work are Bruno Funaro and Pasquale Carbonara, exchange students from Italy, Logan Chappel, Graham Erskine, Harmon Goldstone and Nathalie Swan. In addition to the scenery, they are designing the costumes and arranging the lighting effects.

Frederick Kiesler, the director of the class, has designed the scenery and costumes for several Juilliard opera productions including Helen Retires, Ariadne and Maria Malibran. He also designed the sets last season for the Metropolitan Opera production In a Pasha's Garden.

Verdi Work to Be Sung at White Plains Church

The major portion of Verdi's Requiem will be given at the White Plains First Baptist Church, White Plains, N. Y., on March 15. Elizabeth B. Cross, organist and choir director, is rehearsing the choir of fifty voices. Winifred Cecil, soprano, and Mary Manning Walker, mezzo-soprano, are to be the soloists.

Martha Atwood Singing Horace Johnson Song

Martha Atwood, soprano, has been presenting Horace Johnson's song Flames on her recital programs. On February 16 she sang this number on an all-American program at the Jackson Heights Music Club, New York. It was repeated upon request of the audience. Miss Atwood again featured the song at a morning musicale at Mrs. Crme Wilson's New York home.

STUDIO NOTES

CESARE STURANI

Cesare Sturani is having an active season in his New York studios, both with those pupils who are under his entire direction and others who coach with him.

CESARE STURANI

Helen Gleason, soprano of the Metropolitan Opera, is being heard frequently this season. Musetta in La Boheme is one of her important roles. This is her fourth season with that organization.

Myrtle Leonard, contralto, is in her second season with the Metropolitan. Last year she made her debut as Cieca in La Gioconda and this year has been heard in German opera. In addition Miss Leonard is singing over WINS, New York, three times a week. She has fulfilled concert engagements in the following cities: the University of Idaho, Moscow; North Adams, Mass.; Fredericksburg, N. B.; Ottawa, Canada; Pawling, N. Y.; Brooklyn, N. Y., and Albany, N. Y.

Gloria D'Angelo, dramatic soprano, has appeared with the New York Grand Opera Company and also with the Columbia Opera Company. She sang recently with the Friends of Music Society in Paterson, N. J. Miss D'Angelo was soloist at Aeolian Hall for Dr. Westlake's Fortnightly Musicales. Doris Snow is soloist at the Crestwood, N. Y., Methodist Church. Alfred John Saville, baritone, is appearing nightly with the Rogues Trio at the Essex House, New York, as well as over the radio.

Joseph Paul Smith has sung the following engagements: October 26, the Woman's Press Club, Hotel Pennsylvania; December 6, the Verdi Club, New York; December 7, the Theater Assembly, Hotel Astor, New York; January 13, the Westchester Woman's Club, Mt. Vernon, N. Y., and February 21, the Verdi Club, Hotel Plaza.

During the period in which Lanny Ross has been with Maestro Sturani, he has been getting ready for his two New York concerts next fall under the direction of the Arthur Judson Musical Bureau. He will make his concert debut at Town Hall on November 16, 1936. This coming summer, Mr. Ross expects to spend some time in Europe with Maestro Sturani in order to concentrate his efforts toward the concert field.

Among Mr. Ross' recent appearances other than his weekly broadcasts on the Maxwell House Showboat Hour were a week's engagement at the Buffalo Automobile Show, a concert in Providence, R. I., for the St. Vincent de Paul Orphan Asylum and numerous benefits. On March 6 Lanny Ross opened the Detroit and Michigan Exposition with the Detroit Symphony Orchestra. Incidentally, this marks a second year's engagement for Lanny Ross at the exposition.

Among those who have been coaching with Maestro Sturani are: Helen Olheim, Helen Jepson, both of the Metropolitan Opera Company, Mary Craig, Rita Orville, Anna Turkel, Fiora Marine, Maria Silviera, Edward Grobe, Marion Kizis, and Julia Peters.

AMY ELLERMAN

Harry McKnight, tenor, artist-pupil of Amy Ellerman of New York, shared a program with Ruth Vinitzky, pianist in the Clement Studio, Steinway Hall, New York, on March 1. The Sigma Alpha Iota Chapter engaged Mme. Ellerman for a recital on March 4 at Teachers College, Columbia University. On the occasion of the funeral of Walter Hampden's mother Mme. Ellerman sang Schubert's Ave Maria, familiar through the actor's own performance on the cello to his mother's accompaniment. Mme. Ellerman will sing in the first performance on April 10 of Savior of the World, an Easter Cantata by Frank Ward, at Holy Trinity Church, New York, the composer at the organ.

The Christian Science Monitor (a February issue) devotes an entire page to Irene Dunne, who looks to Mme. Ellerman for her vocal guidance, with the caption Working and Waiting, accompanied by a picture of the moving picture star standing beside the piano in the Ellerman studio.

EMMA A. DAMBMANN

Emma A. Dambmann's young pupil Angelina Mandracchia, following several years of exclusive study with that teacher, was heard at the annual dinner of the Jennie Clarkson Home, at Riverside Church, New York, on March 3. She sang Nymphs and Shepherds (Purcell), Who'll Buy My Lavendar? and Alleluia (Mozart).

Lecture Series by Dr. Carl

Dr. William C. Carl will deliver a course of lectures on music in the European Cathedrals at the Guilmant Organ School, New York, on Wednesday mornings beginning March 11. At the first lecture Dr. Carl discusses French Cathedral music, at the second English, and the third German Cathedral music.

Dr. Carl plans a comprehensive survey of church music as heard in Europe today. Among the features are a description of the Cathedrals and organs; service lists for Sundays and week-days, as well as festivals; the choirmaster's duties, including rehearsals, a general outline of the work with lists of anthems, oratorios and organ music. Dr. Carl's lectures are open to students not enrolled in the regular courses at the Guilmant Organ School.

ANN BOOL
LYRIC SOPRANO
Personal Representative: G. H. Dalrymple, 339 West 48nd St., New York

HELEN BATES **OMERON**
VOICE SPECIALIST
1030½ N. Western Ave., Hollywood, Calif. Telephone Hempstead 9062

ELIZAVETA **LUKASCHEVA**
MEZZO-SOPRANO
c/o B. Lohre, 101 West 78th St., New York

EDYTHE MAY **CLOVER**
CONCERT PIANIST and TEACHER
Scharwenka Exponent
123 West 75th St., N. Y. C. SU. 7-9558

VIOLA PHILO
SOPRANO—OPERA, CONCERT, RADIO
Address: 1417 Steinway Hall, New York City

MRS. DANIEL SULLIVAN
"I recommend Mrs. Sullivan as an exceptionally fine teacher of voice."—Georges Baklanoff.
132 W. 74th St., New York TRafalgar 7-1291

D'ALTON **McLAUGHLIN**
Yorkminster Church, Toronto, Can.

ALICE MOCK
SOPRANO—Concert—Opera—Radio
Pupils Accepted
444 E. 60th St., New York REgent 4-8124

THE **GERSTER-GARDINI SCHOOL OF SINGING**
Founded by Etelka Gerster, 1894
241 West 97th Street, New York City
Complete Training: Opera—Concert—Radio

DR. WILLIAM C. CARL
Lecture Talks on the European Festivals
Available for Music Clubs
Address Manager, 12 West 12th St., New York

OBERLIN CONSERVATORY of MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

BERTHA VAUGHN
VOICE TEACHER
Of Many Young Artists Now Before the Opera and Concert Public
Folder on Request
703 S. Crenshaw Blvd. Los Angeles, Calif.

GATTI SJÖLAND
LYRIC-DRAMATIC TENOR
VOICE TEACHER
7069 Lanewood Av., Hollywood, Calif. Phone HI. 5447

UNIVERSITY SCHOOL OF MUSIC
UNIVERSITY OF MICHIGAN—ANN ARBOR
Courses in All Branches of Music Leading to Degrees of Bachelor and Master of Music
Concerts and May Festival by World's Leading Artists, Orchestras and Choruses.
For Catalog and Special Information Address: Charles A. Sink, President

GENE SCHILLER
ACCOMPANIST—COACH
51 West 71st St., New York SUs. 7-1637

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
OPERA — ORATORIO — RECITAL
Mgt: Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

SELMA KRAMER
PIANIST
Studio: 257 West 86th St., New York
SUsquehanna 7-6625 or ENdicott 2-5189

MARGUERITE **POTTER**
Founder, New York Madrigal Society (Est. 1909)
MICROPHONE TECHNIC, SINGING-SPEAKING
Apply Secretary 817 Steinway Hall, N. Y. C.

FRIEDA **HARCUM** Pianist
EMANUEL **MIDDLETON** Baritone
Negro Artists in Joint Recital
236 West 139th St., N. Y. C.

ELSE HARTHAN ARENDT
SOPRANO
300 Fine Arts Building, Chicago, Ill.

EMMA OLSSON
TEACHER OF PIANO
333 East 53rd St., New York City
Telephone PLaza 3-4794

PIANO TEACHERS
Desiring Bulletin of
National Piano Playing Tournament
Write: 4633 Sunset Blvd., Hollywood, Calif.

MILDRED BROWNE
COACH — ACCOMPANIST
443 West 22nd St., N. Y. CH. 3-9065

GEORGE RYALL
PIANIST — ACCOMPANIST
TEACHER
1416 Steinway Hall, New York City

DIMITRI **ONOFREI**
Leading Tenor San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

HOMER GRUNN
TEACHER OF PIANO
911 Westchester Place, Los Angeles, Calif.
Phone RO-1967

MUSETTE **TRULOCK** *DRAMATIC SOPRANO*
812 West 181st St., New York City
Tel. Washington Heights 7-9522

EUGENE **PLOTNIKOFF**
CONDUCTOR
NEW YORK CIVIC ORCHESTRA
102 W. 73th St., N. Y. Tel. ENdicott 2-2886

HENRY F. SEIBERT
Organist and Choirmaster, Lutheran Church
of the Holy Trinity
and Official Organist of The Town Hall, New York

ELEANORE **WOODFORDE**
SOPRANO—OPERA, ORATORIO, CONCERT
740 N. Orlando, Los Angeles, Calif.
Phone Wyoming 2686

MARCELLA MASON
LYRIC SOPRANO
Hotel Hollywood, Hollywood, Calif.

Mr. and Mrs.
Abby De Avirett
PIANO STUDIOS
108 S. Larchmont Hollywood, Calif.

JEANNETTE
VAN DER VELPEN
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts,
310 South Michigan Ave., Chicago, Ill.

RICHARD
KRULL
BASS-BARITONE
CONCERT—RECITAL
ORATORIO—FESTIVAL
1417 Steinway Hall, New York City

BERNARD GABRIEL
Concert Pianist and Teacher
160 West 73rd St., N. Y. C. TRafalgar 7-6700
Mgt: Bernard R. Laberge, 2 W. 46th St., New York

JEANNE **HASSLER** CONTRALTO
Personal Rep.:
LEON S. FOX,
79 Madison Ave.,
New York

HELEN ALION
TEACHER OF PIANO
Specializing in Children's Work
27 Perry Street New York City

YOURY BILSTIN CONCERTS—CELLO—VIOLA DA GAMBA
Author of the "Psycho-Physiological Method of Musical Education." Highest virtuosity for Violin—Cello—Piano by Relaxation and Reflex Technique.
137 West 72nd St., New York SUsquehanna 7-6242

MARY HARRISON
SOPRANO
1416 Steinway Hall, New York City

MICHAEL **ZADORA**
PIANIST—PEDAGOGUE SCHOLARSHIPS
289 West 73rd St., N. Y. C. SUsquehanna 7-7024

JOHN C. **WILCOX**
Specialist in Training for Teachers and Corrective Work for Singers
AMERICAN CONSERVATORY OF MUSIC
500 Kimball Hall, Chicago, Ill.

Rosario Bourdon
COMPOSER—PIANIST
Chicago Conservatory Harrison 0500

PANGRAC MUSIC STUDIOS
Voice—Piano—Organ—Violin
Liturgical Music, Gregorian and Polyphonic
415 Central Park West, New York. ACad. 2-2447

CLEMENCE GIFFORD
CONTRALTO
418 S. Normandie Ave. Los Angeles, Calif.
Phone DR. 2261

HAMILTON INSTITUTE
DEPARTMENT OF MUSIC
Dr. Arthur Little, Director; Hanna R. Gregory; Caroll Ault
Courses in Theory, Voice, Piano, Violin
304 West 81st St., New York TRafalgar 7-3536

LESLEA **FIEDLER**
ACCOMPANIST-COACH
Chamber Music—French, German, Italian Opera
309 W. 57th St., N. Y. C. COlumbus 5-7750

LUCILLE MEUSEL
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 310 South Michigan Avenue, Chicago, Ill.

DR. FRANK LAIRD WALLER
Conducter Chicago City Grand Opera
Teacher of Voice from Rudiments to
Grand Opera and Concert Repertoire
1230 Kimball Bldg., Chicago Phone Webster 7233

LEONARD **STOCKER** BARITONE
Betty Tillotson
Concert Direction
Steinway Bldg.
N. Y. C.

LITTA GRIMM
VOICE — *Specializing German Lieder*
Available for Recitals
1416 Steinway Hall, N. Y. C Tel. Circle 7-3900

BRIGGS STUDIO
for SONG and SPEECH
200 W. 57th St., N. Y. C. CIrcle 7-3736

ROSE DIRMANN
Lyric Soprano
CONCERT—ORATORIO—RADIO—OPERA
Mgt.: Richard Copley, 113 West 57th Street, N. Y. C.

HORATIO CONNELL
VOICE
Faculty, Juilliard Graduate School
819 Steinway Hall, New York, CIrcle 7-2065
1716 Chestnut Street, Philadelphia

Lambros Demetrios **CALLIMAHOS**
FLUTIST
Management: Dr. Artur Hohenberg, Konzerthaus, Vienna

MARJORIE ALLISON *Pianist* *Cellist* **MacKOWN**
Mgt. Harriet Steel Pickernell
1780 Broadway, New York

LOUISE **GERARD THIERS**
Vocal Studio: 808 Carnegie Hall, New York
Tel. CIrcle 7-3615

MR. and MRS. **CLIFFORD LOTT**
SINGING — PIANO
CHORAL CONDUCTING
731 Crenshaw Blvd.,
Los Angeles, Calif.

VICTOR CHESNAIS
NATIONALLY KNOWN TEACHER OF VOICE
Training for Films and Opera
care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

LILLIAN STEUBER
PIANIST
109 S. Hoover St.,
Los Angeles, Calif.

AMELIA BRADDOCK
MEZZO-SOPRANO
PUPILS ACCEPTED
403 Carnegie Hall, N. Y. C.
Interview by appointment

CHARLES DALMORES
VOCAL STUDIO
12 YEARS LEADING TENOR
Manhattan, Metropolitan,
Chicago Operas
5873 Franklin Ave.
Hollywood, Calif.
Phone HE. 9949

LILLIAN **FLICKINGER**
SCIENCE OF SINGING
German Lieder—Oratorio—
Moving Pictures—Radio
434 El Camino Rd., Beverly
Hills, Calif. Phone Oxford 3235

CHASE BAROMEO
Leading Bass-Baritone
Metropolitan Opera Co.
Mgt. NBC Artists Service

VERA BARSTOW
CONCERT VIOLINIST
Chamber Music
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd.,
Phone West Los Angeles 822-87
Los Angeles, Calif.

John Carroll
DRAMATIC BARITONE
WITH RKO-RADIO STUDIOS
Hollywood, Calif.

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....
Address .....
City .....

Canada, $4.00 Foreign, $4.50

MAURICE ZAM
CONCERT PIANIST—TEACHER—EDUCATOR
2478 Hollyridge Drive, Hollywood, Calif.
Phone Gl. 6893

DR. GEO. LIEBLING
TEACHER OF PIANO AND COMPOSER
RECITALS — LISZT EXPONENT
5833 Hollywood Blvd., Hollywood, Calif.

RAYMOND McFEETERS
PIANIST — ACCOMPANIST — TEACHER
795 S. Marengo Avenue, Pasadena, Calif.
Phone: Terrace 2361

HOPE JOHNSTON
Pianist—Accompanist—Teacher—Coach
HOTEL McALPIN, New York City. PEnn. 6-5700

NORMA MATHIS **SHAPIRO** Eight-year Old PIANIST
200 Riverside Drive
New York City

FRANCIS P. LOUBET
MANAGER OF MUSICAL ARTISTS
166 W. 58th St., New York City COlumbus 5-9689

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

PRO-OPERA GUILD
Mme. L. ASKENASY Mr. N. ZOTOFF
Operatic Training—Vocal Instruction
BETTY ASKENASY, Master Piano Classes
Studios: 147 W. 75th St., N. Y. C. SUs. 7-4253

HELEN REYNOLDS
STRING QUARTET
1418 Steinway Hall, New York, N. Y.

RICCARDO DELLERA
With Metropolitan Opera Company for 18 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York TRafalgar 7-6451

Charles Albert **McLAIN**
American Tenor Teacher of Singing
—CONCERT—RADIO—ORATORIO—OPERA—
1425 Broadway, N. Y. City PEnnsylvania 6-2634

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Address c/o Musical Courier, Steinway Bldg., N. Y.

HELEN **CHASE**
VOICE TEACHER—COACH—HISTRIONICS
STUDIO: 316 West 84th St., New York City
TRafalgar 7-9192 ENdicott 2-5644

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York Riverside 9-4899

FREDERIC **BAER**
BARITONE
Mgt.: Haensel & Jones, 113 West 57th St., N Y

EDWARD DULEY
TENOR
National Music League, Inc.
1201 Steinway Hall, New York City

ANNA GROFF-BRYANT
Teacher of the Art of Voice Development and the Art of Singing
528 Fine Arts Bldg., Chicago Webster 2710

SCIONTI
PIANIST
64 East Van Buren St., Chicago, Ill.

LOIS BANNERMAN
HARPIST
Management: National Music League
113 West 57th St., N. Y. CIrcle 7-2462

BIANCA **SAROYA**
Leading Soprano San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

JOHN WARREN **ERB**
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 171 West 71st St., New York City

MORRISON CONCERT HALL
Available for Recitals & Entertainment
ABBY MORRISON RICKER, Mgr.
Opera — Concert — Radio Soprano — Teaching
236 E. 72nd St., N. Y. C. BU. 8-0572

SERAFINA DI LEO,
American soprano, as Tosca. She sang Margherita in Berlioz' The Damnation of Faust in the first performance of the opera at the Teatro Carlo Felice, Genoa, on January 31. Earlier in the season Miss Di Leo took the title role of Tosca in performances with the Detroit Civic Opera Society.

ARTHUR FIEDLER,
young conductor of the Boston Symphony Orchestra's pop concerts, led the Brooklyn Symphony Orchestra of Brooklyn, N. Y., in a series of five concerts recently. Numbers he presented included the relatively unfamiliar second Leonore Overture of Beethoven, the scherzo from Mendelssohn's string octet in the composer's arrangement, Deems Taylor' suite, Circus Day and the C minor symphony of Brahms.

CARMELA PONSELLE
has been signed for Broadway Varieties over WABC every Friday evening for another thirteen weeks. In June Miss Ponselle will sing four performances of Aida at the Hollywood Bowl. (Photo by De Mirjian.)

ELISABETH RETHBERG
as Eva in Die Meistersinger, a role she has sung several times this season at the Metropolitan.

GRACE LEADENHAM AUSTIN'S
compositions are frequently heard over the radio and in concert and recital. A recent performance of three of her songs—Day Dreams, Rain at Night and The Soul Undaunted—took place at the MacDowell Club, New York, on the program of original works by members of the club. David Healy sang these numbers, with Gene Schiller at the piano. (Photo © Josephine Rossi, New York.)

THE VIENNA CHOIR BOYS with the APOLLO BOYS' CHOIR
of Birmingham, Ala. After the recent concert given in Birmingham by the European chorus under the auspices of the Birmingham Music Club, a breakfast was given in their honor at the home of Coleman Cooper, director of the Apollo Boys' Choir. This picture was made of the two groups of boys, with Mr. Cooper, of the Apollo group, Father Schnitt and Victor Gomboz, director of the Vienna Boys, in the background.

GRETE STUECKGOLD
(right) with Elinor Remick Warren, who assisted at the piano in the soprano's recent concert tour in the West. At her New York recital, February 21, Mme. Stueckgold sang an entire group of Miss Warren's compositions.

WALTER MILLS,
baritone, has returned from a short concert tour in Florida, where he gave concerts resulting in an immediate return engagement for this season.

AMELIA BRADDOCK,
mezzo-soprano, gave a musicale at her studio in Carnegie Hall, New York, on February 15. Miss Braddock began with two Mozart numbers, and continued with O Sleep, Why Dost Thou Leave Me? of Handel, numbers by Bach and Hugo Wolf, songs in French by Tosti and Lemaire, and a group in English by Dvorak, Kountz, Hageman, Eric Coates and Landon Ronald.

ARTHUR FEAR,
baritone of the Covent Garden Opera of London, who was first heard here last season, is to give a recital at Town Hall, New York, on March 8. (Photo by Navana, London.)

AUBREY PANKEY,
baritone, was heard in concert in Le Havre on February 14. His subsequent engagements include two concerts for the Université des Annales, Paris, a Paris recital (February 28), a broadcast over the Hilversum radio, Amsterdam, a recital at The Hague, a lecture recital with Gerard Bauer, French writer-lecturer, at St. Etienne, and a recital at Zurich on March 11. The photograph was taken at Lugano when he was coaching with Dr. Oscar Daniel.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

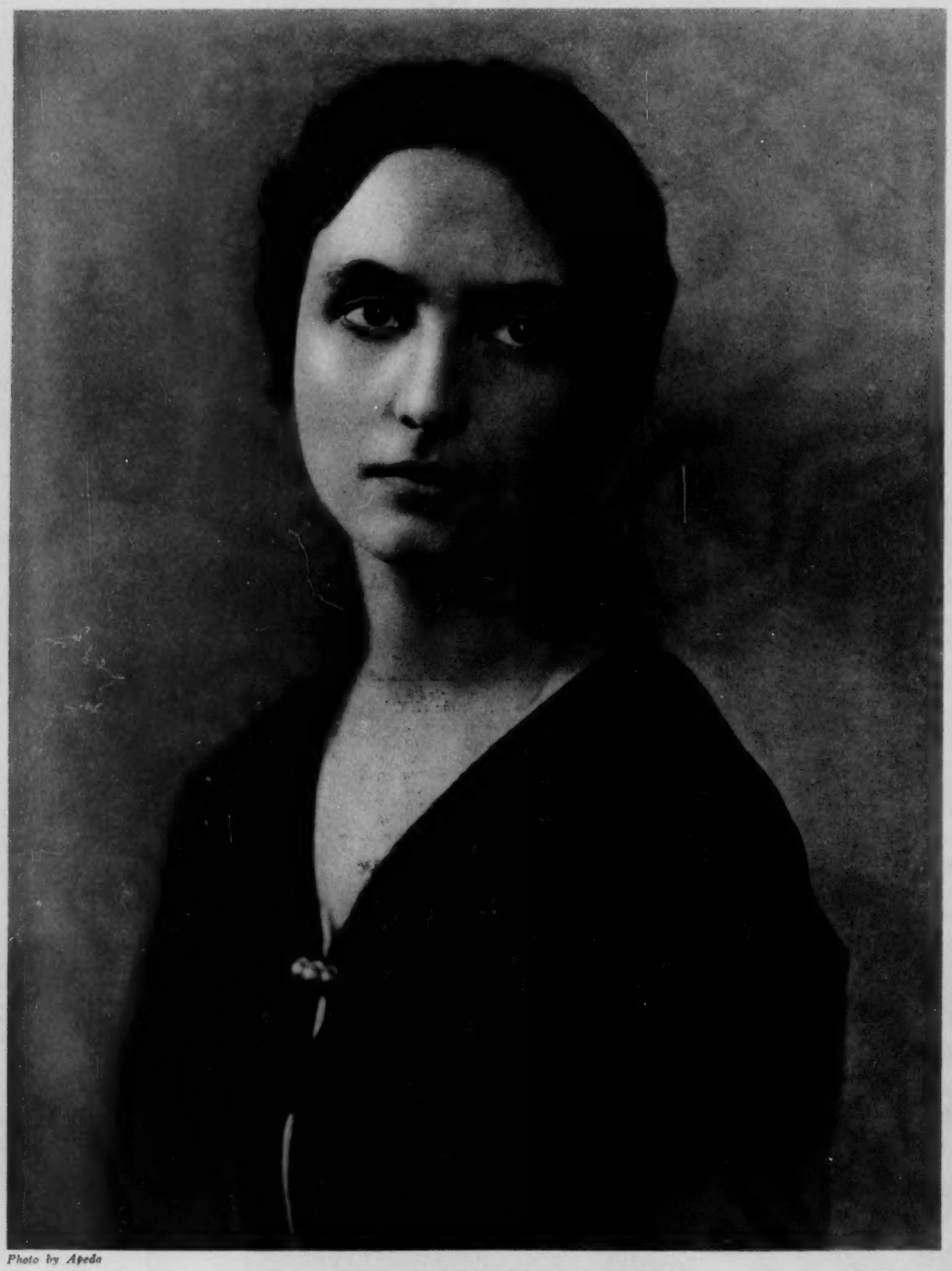


Photo by Apeda

MARIA SAFONOFF

Appears in Piano Recital at Carnegie Hall, New York,
on Monday Evening, March 16